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## **Virtue & strife: Encouraging positive trends in self-concept and societal empathy through competitive multiplayer game design**

Casey Roy Bridgham  
*Iowa State University*

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**Virtue & strife: Encouraging positive trends in self-concept and societal empathy through competitive multiplayer game design**

by

**Casey Bridgham**

A thesis submitted to the graduate faculty  
in partial fulfillment of the requirements for the degree of

**MASTER OF FINE ARTS**

Major: Graphic Design

Program of Study Committee:  
Paul Bruski, Major Professor  
Anson Call  
Alenka Poplin

The student author, whose presentation of the scholarship herein was approved by the program of study committee, is solely responsible for the content of this thesis. The Graduate College will ensure this thesis is globally accessible and will not permit alterations after a degree is conferred.

Iowa State University

Ames, Iowa

2019

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Many thanks to all,

Casey Bridgham

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**ABSTRACT**

*“Know thyself.”*

*– Socrates*

Discovering who you are as an individual within the vast multitude of people in the world is a task that takes a lifetime. What we think and what we do as cognitive, creative and social human beings is what makes us different and unique, but fully understanding what that encompasses is a difficult and sometimes fruitless pursuit of self-reflection. For centuries, philosophers, psychologists and many of history’s great thinkers alike have tackled the concept of “self” and contemplated the value of morality versus our inner demons. The goal of my thesis is to explore the relationship between game design, philosophy and how understanding this relationship can promote a contemplative but non-critical growth in self-concept for players.

Using competitive multiplayer game models, distilled iconography and a combination of several personality tests, I created a video game design document that outlines the rules, general design, character building system and appendices of the hypothetical multiplayer video game, “Virtue & Strife”. I aim to innovate on character building in games by giving player characters aspects that they cannot change and are challenged to accommodate. Players will need to address several psychological and sociological goals: the illumination self-awareness, the encouragement of positive self-image, and the spread of empathy and the acceptance of oneself and others.

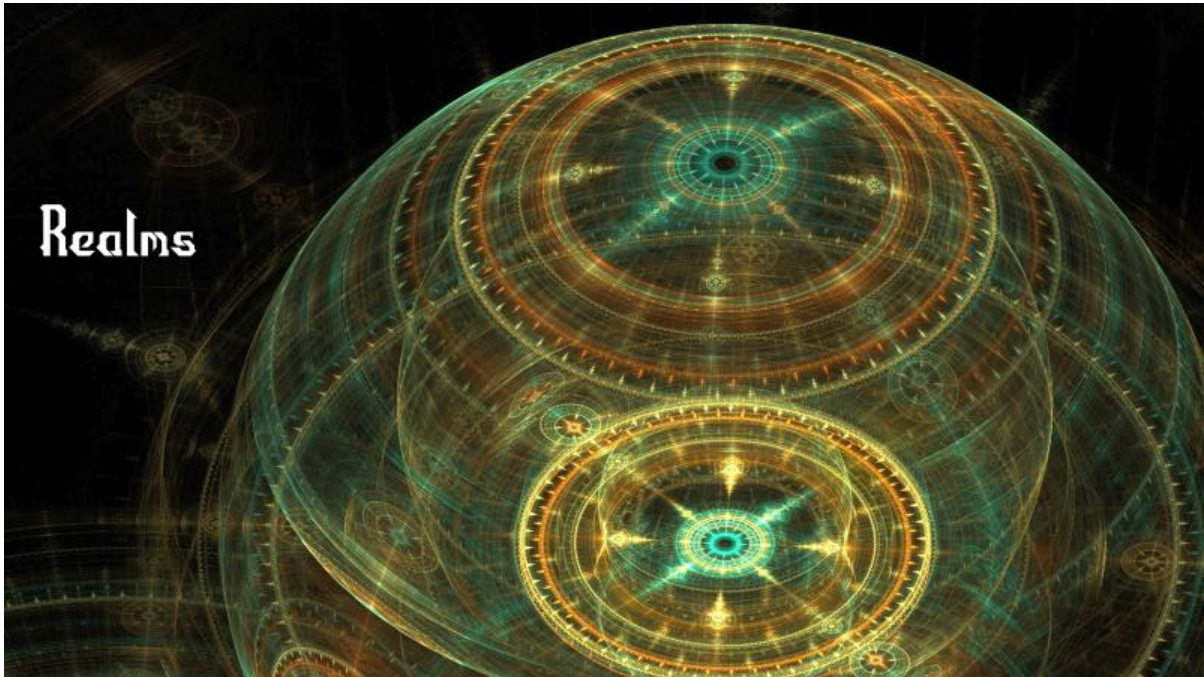
## CHAPTER 1. INTRODUCTION TO THE GOALS OF “VS.”

### What This Project Aims to Accomplish

1. Relate Philosophy to Game Design and Graphic Design by intermingling concepts of personal and societal growth into the class-generation system design of a fictional video game.
2. Create a compelling and forward-thinking game design document that reimagines the character-creation process and elicits a feeling of individuality in a wide variety of character classes and encourages players to look inward.
3. Create an online environment that diminishes social stigmas, such as ethnic discrimination, and replaces them with literal color designations that vaguely reflect what is on the player's *inside* rather than what is observed on their *exterior*.
4. Limit total player customization options in each individual player class and force the player to overcome the things about their character class that they cannot change, this is to promote the idea of mastering yourself and overcoming the restrictions and struggles that we all face in life.

## CHAPTER 2. PHILOSOPHY AND SOCIOLOGY INSPIRATIONS

### The Animus, Anima, Carl Jung and “Realms”



*fig. 2.1 an abstract representation of the metaphysical realm.*

The main design concept that operates Virtue & Strife is the concept of the “*Accord*”. The player of the game is required to understand the general concept of the Accord in order to understand how it affects the gameplay and their character class. The Accord, as a concept, is a result of researching and cross conceptualizing several philosophical theories and religious constructs to communicate the idea that the human body and the human mind are two separate and equally influencing entities that operate the “whole human”. These entities represent and manage the inner and outer identity and abilities of a human being.

To contextualize the Accord as a “thing”, I first need to elaborate on how it exists. In philosophy, there are two “realms” of which humans have contemplated: the first being the *physical* realm, of which we are tangibly aware of, experience in real-time and can draw

accurate environmental conclusions from by use of sensory. This realm is so accessible to humans as forms of grounding reality that many consider this to be the only realm of which there exists *truth* (Mead, 1964 p.538) The other realm being *metaphysical*, of which exists beyond *human experience* and cannot achieve Ubiety (we cannot yet prove that anything metaphysical exists and doing so would create a paradox) (Mead, 1964 p.537). The metaphysical realm cannot be experienced by our sensory (sight, smell, sound, etc). This realm is frequently referenced in this paper as the “inexplicable” or “intangible” and mostly pertains to ideas of the Soul, Spirit, or Mind as disambiguated points of reference.

These realms were first proposed in the late 1600’s as *Leibniz’s Two Realms*, which proposed that there is a “kingdom of power or efficient causes” and a “kingdom of wisdom or final causes”. Together they maintain the existence of perfect harmony in the universe. (McDonough, 2008 p.673)

Of the Accord halves, the first is the Ulterior; a rationalizing inner voice that exists inexplicably and intangibly in the *Metaphysical* realm. To sum up the Ulterior in the fewest words, it would be considered the curator of what a human thinks based on experience and/or observation. The Ulterior is a human’s thought process and information archiver; the gift of conscious and cognitive ability and information retention. The Ulterior is intimately intertwined with the “other half” (which will be discussed next) and can achieve *partial Ubiety* but only in very specific and limited circumstances (meaning the Ulterior can almost exist in the physical realm, but only with the assistance of the “other half”). An example of this is a cognitive experience borne of *mind* that can be quantifiably measured, such as observing the detrimental effect of ‘anxiety’ on the body as the emotion itself creates discord in the physical realm or by monitoring brainwave activity in a hospital. These examples show

a communication/reaction between the mind and body that the human host is unable to control and is measurable in the physical realm.

The “other half” of the Accord is the Caliber, which secures its counterpart (the Ulterior) in physical existence by commanding a physical body. The Caliber is ultimately the deciding factor of what the human body *does* regarding completing tasks, impacting their environment and influencing how others view them. The Caliber could be considered the captain and pilot of the body, whereas the Ulterior is the consultant and co-pilot. The body does not relinquish complete cognitive control to the Ulterior, as the Caliber is itself a separate thinking and communicating entity that can act on its own volition. A common example of this is the dilemma of “Head vs. Heart”, where a person’s inner voice is telling the person not to act on something (for example; an impulse or moral issue, defying an instinct-driven action, “overthinking” something to the point where clumsiness becomes a factor, etc.), yet the body *still acts*. Another much more common example is *lying*, where the Ulterior is aware of the truth of an issue, yet the Caliber chooses to explain a different scenario. Depending on the situation, the Ulterior may punish the Caliber, imposing the emotion of guilt upon the person, forcing them to contemplate their decision while experiencing physical lethargy. This two-way communication between the “Ulterior” and “Caliber” within the Accord (using the context of this video game) is what makes human cognition interesting, unexpected and constantly observed.

Collectively, the halves are tasked with keeping each other alive, healthy and ultimately happy. One half may falter on this task, which can have detrimental effects on the humanistic aspect it manages as well as the aspect managed by the other half. For example, if the body is not properly nourished with good diet and exercise, it will experience

fatigue. This causes a disruption in both the Caliber's ability to manage the body as well as the Ulterior's ability to have clarity and sharpness of mind.

Additionally, there is the aspect of competition (see "*The Bigger Question*" page 19), where the way we face other humans in competition is dictated by the strength of one person's Accord vs. another. This is an area where the discussion between a person's Accord is tested. When we are dealing with games of wit and skill, we are using both parts of the Accord, but to different degrees based on the nature of the competition. For example, suppose you play a game like Chess with a close friend every Friday. In Chess, you are likely allowing your Ulterior to command the majority of your decisions and reasoning while making moves. Chess is a game which requires very limited actual movement, but sharp cognitive skills. Knowing where pieces can move and when to move them is a practiced skill that requires lots of mental processing. Although, when it comes to reading your opponent and predicting moves; it is your Caliber that proposes these to the game due to its management of a person's intuition. Although, in this example, the opponent is a friend of yours of whom you frequently play with. The addition of "experience" in this can cause some discussion between your Accord. As your opponent makes moves that you may recognize to be a strategy of theirs, your Ulterior may interject with the moves dictated by your Caliber, as your experience with your opponent's strategy takes place over your intuition. Perhaps you have fallen into this trap before and are now more wary of your opponent's moves.

An opposing version of this example would be a more physical oriented sport, such as tennis, where speed and instinct allow you command your side of the court and muscle-memory through focus and training allows for cognitive offload during play (all of these are Caliber-based). This is also observable in golf, where advanced players acquire a skill in how



to hit the ball that is so trained that they can repeat the same exact “swing” with little-to-no mental effort, so much so that often players report “overthinking” a poorly executed swing. This is where the Ulterior interrupts or overwhelms the Caliber to a degree of miscommunication. Even in Chess, where knowledge of the game is dominant, the physical movement of the hand to the chess piece and finally to the desired placement of the piece; this action is ultimately decided and executed by the Caliber, though heavily influenced by the Ulterior’s guidance.

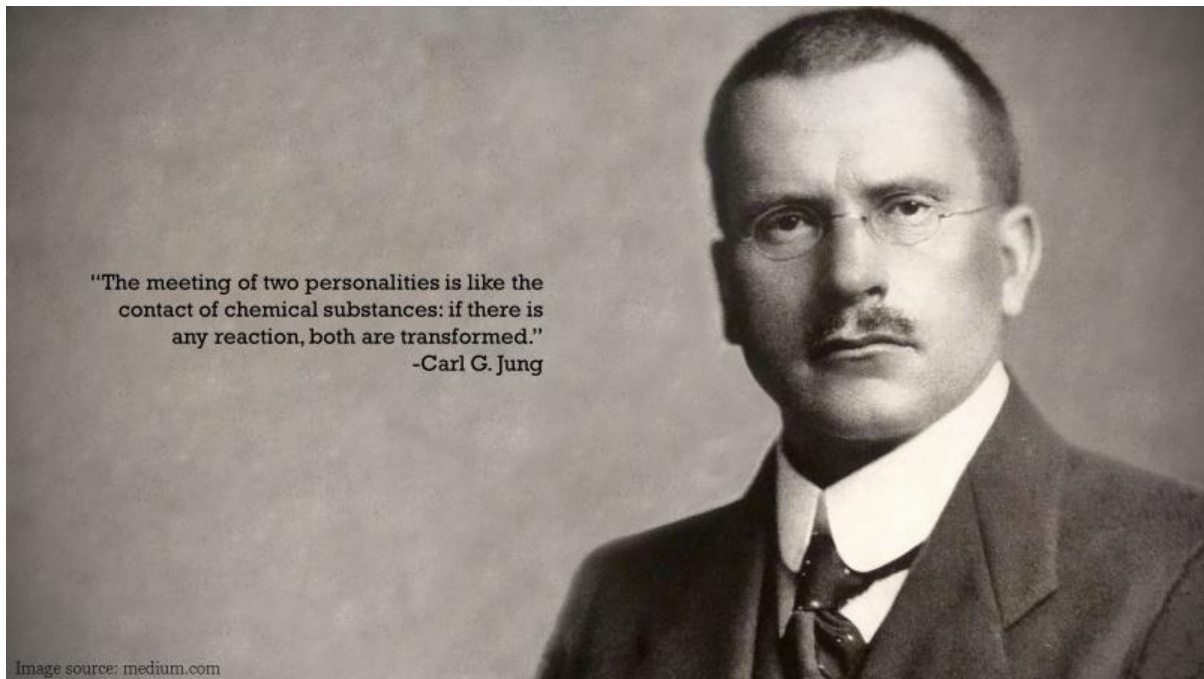


fig. 2.2 Carl Jung

This two-part system draws its most inspiration from the Jungian theory of the *Anima* and the *Animus*; philosophical mental constructs theorized through research done by psychologist, Carl Jung. The constructs attempt to explain the human psyche by way of two unconscious manifestations, one called the “*Animus*” and the other, the “*Anima*”. According to Jung, the Anima is predominantly female in association and deals with things that affect

the person on an emotional level. The other half of the construct is the Animus, of which is the more masculine in association and deals with the person's understanding of themselves as an identity (Culbertson, 1993 p.224).

The Anima and the Animus, as a philosophical theory, has a reputation of varied reception. In addition to frequent contradictions in Jung's writings, there is criticism in the lack of clarity on the concrete implications of the 'Anima' and 'Animus' (Culbertson, 1993 p.225). Feminist opinion typically does not approve of Jungian Archetypes or ideals, especially relating to the Anima and Animus. In an article by Feminist Journalist Naomi Goldberg in the journal *Signs*, Goldberg criticizes the Jungian theory and relates it to the Greek "Eros" and "Logos" (Goldberg, 1976 p.446)

*The anima-animus theory postulates a contrasexual personality in each sex. In men this personality would be female-in women, male. The word "personality," however, is too light; in Jungian thought, "anima" and "animus" conjure up associations to the unconscious and the soul. In fact, "anima" and "animus," like "Eros" and "Logos," are never clearly defined and are often used with different connotations, a slippery quality common to most Jungian concepts that serves to insulate them from much questioning.*

*Naomi Goldberg*

The intent of the "Accord" is to be as conceptually inclusive as possible, thus there needs to be several divergences set in place to establish a clear difference between concepts. The first divergence is the removal of gender-associations. By stripping the gender-assignment baggage from the two halves we can refocus on what the Jungian theory attempts to do; make sense of how the human psyche works in relation to "self".

The definition of the "Anima", as its Latin etymology roots show, means "life". As an overarching name for the individual halves I chose to annex "Anima" from the Jungian construct and apply it to my concept. I want to express that these two halves of the Accord

are individually “alive” and to convey the idea that ‘life’ cannot be summed up with just one definition or ideal; it is a concept that is shared between the physical and metaphysical worlds.

Jung created several other terms that are associated with the Anima and Animus, one being the *Persona*. The “Persona” is considered the “public self” and attempts to explain the relationship between our inner mind and what we project on our “exterior self”. The “Persona” is a direct inspiration for the “Caliber” Anima in *Virtue & Strife*. The big difference between the concepts is that the Jungian concept of the “Persona” is theorized to be a “mask”. We cannot achieve our true selves in the physical world due to the many social “masks” we wear to fit into society. (Demos, 1955 p.77)

The Caliber is derivative of the *Persona* in the sense of what is “public”, but it is broader in the respect of the individual as a whole; it is more than a façade. The Caliber’s influence encompasses every tangible aspect of an individual, including the impact they have on their environment. This includes but is not limited to; the individual’s physical form and measurable properties, body-language and communication skills and any actions physically carried out. Specifically, these are things that can be outwardly observed about any individual by use of sensory justification, hence the relation to “public”.

## Friedrich Nietzsche and the Übermensch

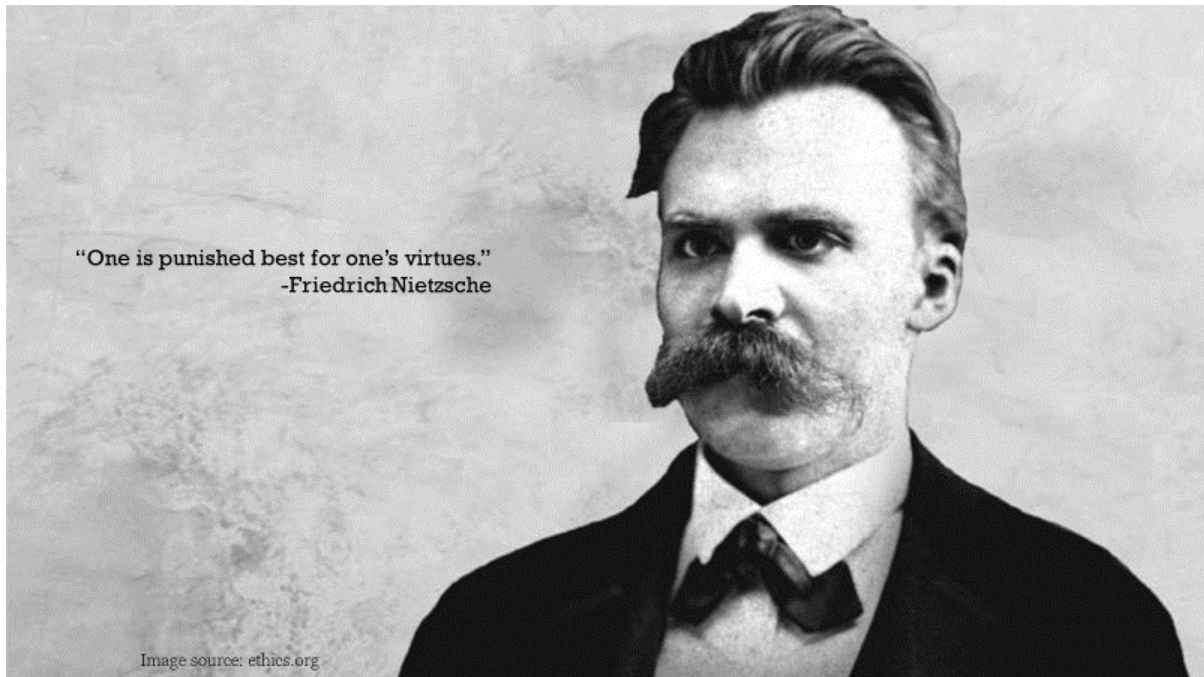


fig. 2.3 Friedrich Nietzsche

The “*Übermensch*” is a philosophical concept by Friedrich Nietzsche (Phillips, 2015 p.349). It translates directly to “Beyond Man”, but it also loosely translates to “Superman” or “Overman” (Schrift, 2012 p.358). This concept was historically used incorrectly by the German Nazi Party under Adolf Hitler in World War II, as Hitler used the word to describe a “superior race” that he envisioned for Germany (Cybulska, 2012 p.1). The actual message of the concept is a proposition on how Man can become aptly attuned or completely in control of their life, environment and relationships. As a result of this, they have achieved a “Mastery of Self”. *Virtue & Strife* attempts to assert the “*Übermensch*” concept by challenging the player to master themselves. This means having players acknowledge personal flaws, find ways to cope or use them and having to manage aspects of their character class that cannot be changed. Psychology Scholar from The University of Hong Kong, Luke Phillips, remarks on Nietzsche’s concept of the “*Übermensch*” as one of

misunderstood interpretation, insisting that Nietzsche's concept explicitly states the importance of conquering one's "instincts"(Phillips, 2015 p.350).

*One reason we must sublimate our deepest and strongest instincts is because they cannot be extirpated or significantly altered in their character.*

*Luke Phillips, University Hong Kong*

Self-acceptance is the first step to "Mastery of Self", so the permanent aspects of each player class are ones that need to be tested, utilized and then accepted, thus mastering "themselves" within the context of Virtue & Strife. The hope is that this message will expand beyond the game and promote positive change or contemplation in the player's real "self", in relation to conquering things that they cannot change.

## St. Augustine of Hippo and Manichaeism

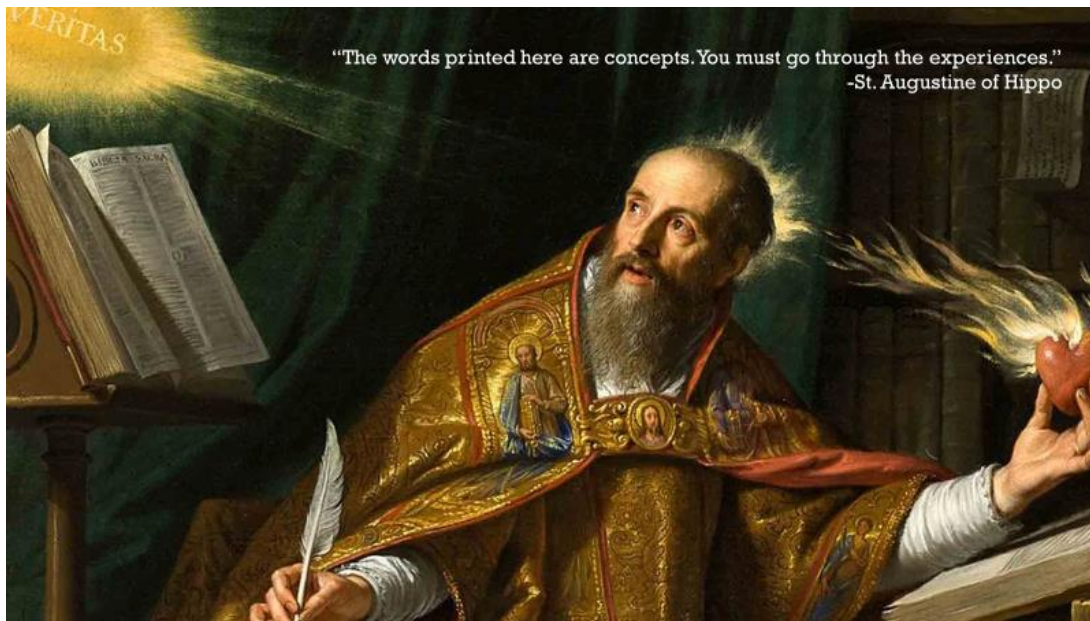


fig. 2.4 St. Augustine of Hippo

Considered to be the “Father of Western Philosophy” was a man of great historical and religious impact. This man was St. Augustine of Hippo, an African Roman Saint of Christian Faith from Numidia who lived between the years of 300 – 400AD. He lived a very long life and much of this time was spent spreading theology and philosophy over much of the Western world (Van Oort, 2011 p. 544).

St. Augustine of Hippo, like many philosophers, interpreted the human identity as a duality (like the Anima and Animus). The interesting aspect of Augustine’s analysis of the duality of the “soul” is the emphasis on morality and the concept of what creates “good”, as opposed to what creates “feeling” (Williams, 1923 p.16). Observing St. Augustine’s earlier years, prior to his transition into the Christian Faith, Augustine was involved with the pagan religion known as *Manichaeism*, a following that preached from the Lost Bible of Mani (Williams, 1923 p.15).

There is lots of historical ephemera (tapestries, writings, tablature, etc.) that speak of Manichaeism and the followers, but the religion is still not completely understood (Williams, 1923 p.16). There are great gaps in the retellings of the stories and a complete Bible of which these ephemera came from has never been found. The reasoning for its inclusion in this project as inspiration pertains to what we do understand about Manichaeism, which is that the primary concept in the religion is an emphasis on the “light” and “dark” which resides in each human (Williams, 1923 p.22). The “light” being good and moral growth, while the “dark” being evil and condemnable acts that no human being can be completely free of. It is most commonly referenced as Man’s struggle between Good and Evil (Campbell, 2013 p.312).

The main difference between the “dark” and “Strife” is how the things that we as humans struggle with internally (Strife) do not need to be adhered to terms like “evil”. The “Strife” of living is something that needs to first be accepted before conquered, thus the idea of the “dark” and “shadows” best fits “Strife” in a conceptual sense by attaching it to terms of mystery and apprehension, rather than “evil”.

### Inclusion of Weapons



*fig. 2.5 A large array of firearms to illustrate idea of many weapon options  
(image source: galleryofguns.com)*

Weapons in *Virtue & Strife* are designed to be allegorical of cognitive defense mechanisms. Though the aesthetic and functional designs of the weapons do not coincide with any literal interpretation of any particular defense mechanism, they intend to convey the same idea; the mind fights alongside the body. Since *Virtue & Strife* is a game that aims to illicit self-concept in players, pushing the idea that the body and mind are two separate entities encourages the growth of a bond between self(a) and self(b).

The defense mechanisms of the human subconscious are used to rationalize and cope with unfortunate circumstances and mental ailments in life. Metaphorically, one could consider these mechanisms to be the “weapons” that the mind uses to battle against inner conflict. They keep you feeling satisfied and/or accepting of the general misfortunes and confrontations of life of which every human experiences. Since these “weapons” reside within the mind, the game conceals the player’s weapon until it is “invoked” (called upon or



needed). In addition to important game-balancing factors (such as weapon cooldown), the reason for concealing the player's weapon is so that the player isn't constantly holding or displaying their "defense mechanism" (similar in nature to real-life defense mechanisms).

Weapons in video games often communicate an extension of character identity. Especially when observing a heavily story-based game, a weapon that a character uses can often become a symbol of/for that character. Something similar happens when a player has a variety of weapon options in a multiplayer game, yet often returns to the same weapon after trying other options. Within the context of a typical competitive multiplayer game's goals; the weapon used often becomes the deciding factor which allows the player to settle conflicts, accomplish missions, defeat other players and ultimately achieve victory. When a player synergizes with a weapon it becomes a symbol of expertise; the weapon changes from a tool of survival to a partner in goal-completion. Without a reliable ally the player is left in a position of extreme disadvantage. Competitive multiplayer games would not be "competitive" if the aspect of Player vs. Player was not present.

### **The Bigger Question**

If we step outside of the realms of cognitive defenses, character identity and victory conditions, the question of "*why weapons?*" is eclipsed by a much bigger question. "Weapons" as a functional concept are intrinsically designed to eliminate deadly opposition; meaning kill or be killed. The visceral and grisly reality of what weapons are intended to do is something that should not be taken lightly. Even within the context of a competitive Player vs. Player game, it is important for the player to remember that understanding the context of a weapon is acknowledging a real-life history wrought with war, pain, and violence.

Because of this harsh reality, the bigger question is that of "*why have conflict?*"

One of the many concepts that *Virtue & Strife* asserts is the idea of stabilizing “good” with “bad” to create “balance”. For example; by forcing the player to team up with a representation of their “bad side”, the player is subjected to a sense of growth in self-awareness which could lead to growth in self-acceptance. This stress on the balance of “good” and “bad” is a consistent theme in *Virtue & Strife* and it carries into the overarching gameplay. Conflict is a form of “bad”, but without conflict we would not have an accurate concept of “good”, nor a context for self-improvement. Every game that has ever existed is a challenge of problem-solving; without a problem, there is no “game” to be won.

Conflict is an elevated form of “problem”, but conflict invites challenge. Conflict is not exclusive; real life is a challenge for everyone. Though we are not attending work or school constantly wary of a possible sword fight, it is a fact of life that as a human being you are constantly pitted against fellow humans. Whether it’s for a job opportunity, a grade on a test, or even a simple run to the grocery store, we are subconsciously cognizant of the opposition that others can pose to us. *Virtue & Strife* presents this societal competition with an allegorical approach and elevates the aspect of competition in pursuit of stronger self-concept.

### CHAPTER 3. A BRIEF HISTORY OF PLAYER IDENTITY AND ROLEPLAYING IN GAME DESIGN AND THEIR IMPACT ON “VIRTUE & STRIFE”

1974 – *Dungeons and Dragons*, TSR, Inc.



fig. 3.1 *Dungeons and Dragons* box art  
(image source: variety.com)

Commercially developed by Gary Gygax and Dave Arneson in 1974, *Dungeons and Dragons* began as a paper-and-pencil tabletop game that combined fantasy storytelling and complex system design. The contents of the original game’s kit included several different sided die, a pad of paper, a pencil and two very thick books. The game was designed to allow players to assume the identity of someone (or *something*) else and take on a thrilling adventure with friends. Being able to step out of your identity and into a fantasy world in this fashion was considered the true birth of roleplaying as a household game. The genius behind the system design of the game is that the rules of the game need to be fully understood by only one person playing; the Dungeon Master.

Acting as the storyteller, guide, and referee, the Dungeon Master leads the players through events of the game and dictates what kind of challenges they will face. The other players form what is classically known as an “adventuring party” and try to beat the Dungeon Master’s challenges. As players they are not required to learn every single rule (a 100+ hour endeavor), as the Dungeon Master is typically the one who knows the most about the game and can inform the players when they are allowed specific actions. This is a good example of how to save player attention when the time spent to learn the rules can be staggering, the number of players is irrelevant as long as the Dungeon Master knows his role.

The other genius aspect of Dungeons & Dragons is the implementation of the multi-die. The game includes six(7) die, all with a different number of facets. These die range from a “d4” (four-sided) and a “d100”(10-sided with double-digit numerals). These dice are used mostly for attempting actions, for example, a player could ask, “May I roll to leap over the ravine?” (of which the player could ‘fail’ if they rolled too low). The dungeon master would either not allow the action or say, “roll d20 to leap”, meaning the player must roll their 20-sided die and roll high enough to succeed the leap.

### 1977 – *Colossal Cave Adventure*, William Crowther

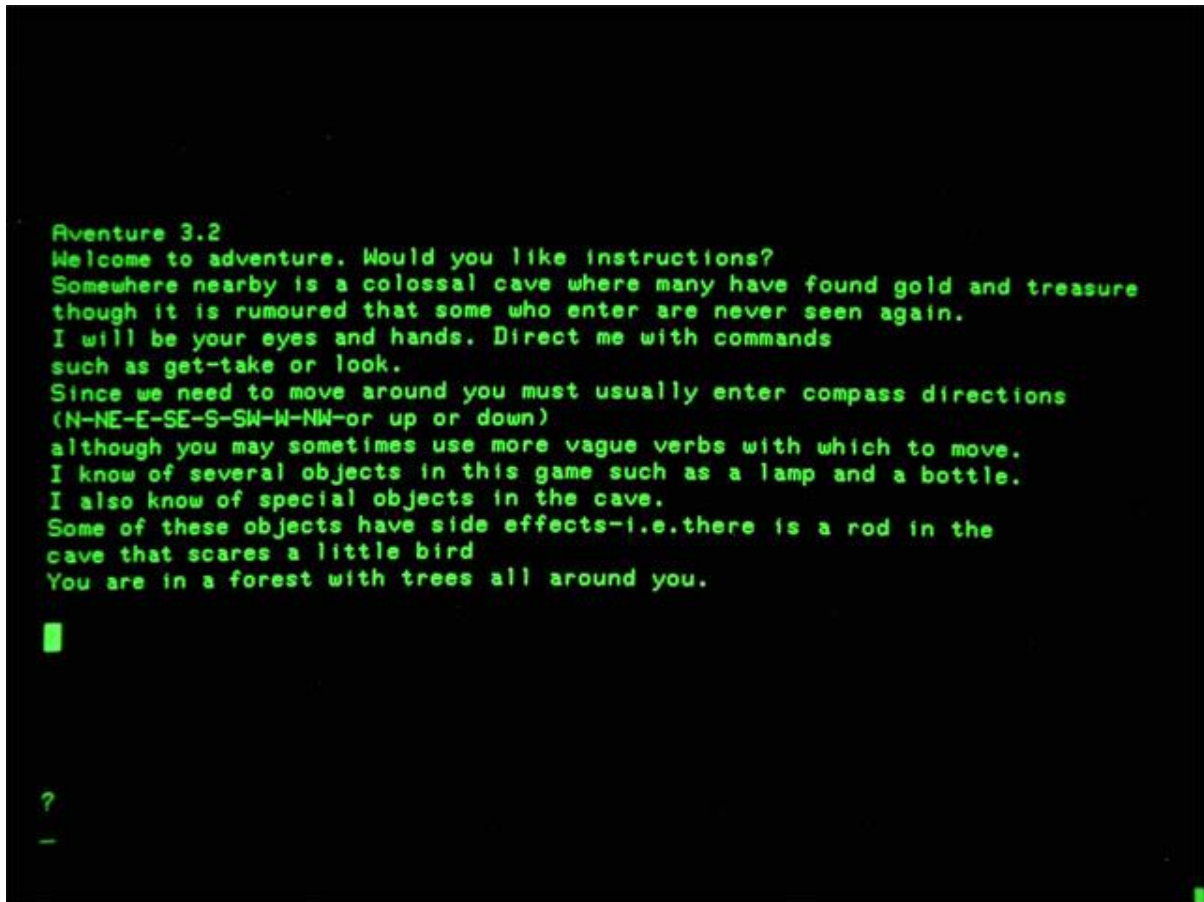


fig. 3.2 *Colossal Cave Adventure* screenshot  
(image source: [github.com](https://github.com))

The subsequent enhancement to the evolution of Roleplaying games comes in the form of digital games on early computers such as the Apple II and Commodore64 computer models. These were most popularly seen as text-based games with no visuals (sometimes a title screen). *Colossal Cave Adventure* used a table-based system of text triggers to send the player along the paths of the game depending on the choices the player typed in. From a system standpoint, the selections the player makes are an elaborate version of a *Choose Your Own Adventure* type story, where the story is completely made of hard decisions that lead to hard results, but there are many controlled variations of the results. This type of system design is very similar to how *Virtue & Strife* generates classes.

### 1981 – *Ultima Series*, Origin Systems

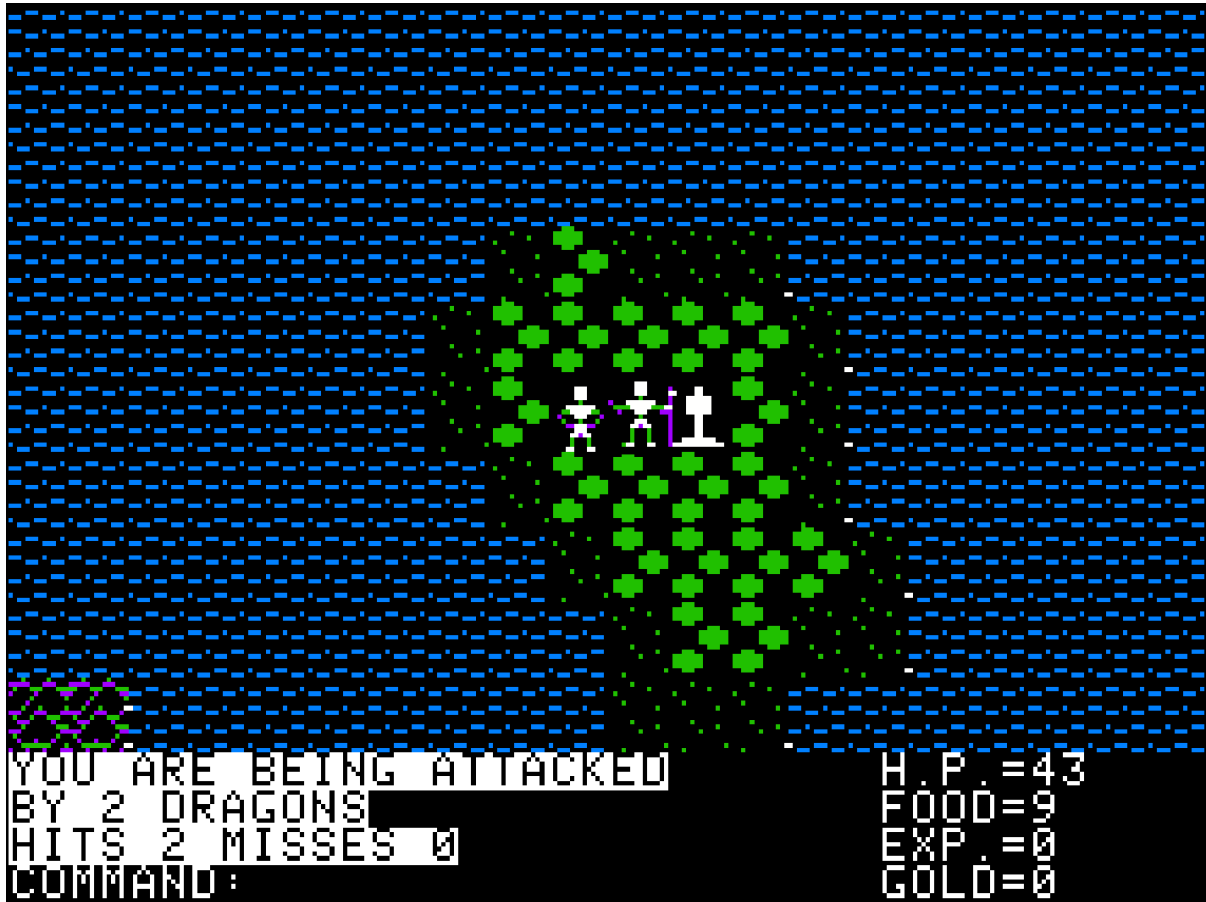


fig. 3.3 *Ultima I* screenshot  
(image source: CRPG Book Project)

Probably the most notable of the early digital games were the *Ultima* series, starting in 1981 by game developer Richard Garriott. The series feature some of the first examples of visual character customization and unique character abilities. The moving character models and colorful environments added a new level of immersion to Roleplaying. The game is the first bridge between the elements of an RPG and the elements of an action game. The *Ultima* series is still digitally operational today in the form of *Ultima Online*, which recently celebrated its 20<sup>th</sup> anniversary.

1986 – *The Legend of Zelda*, Nintendo Inc.

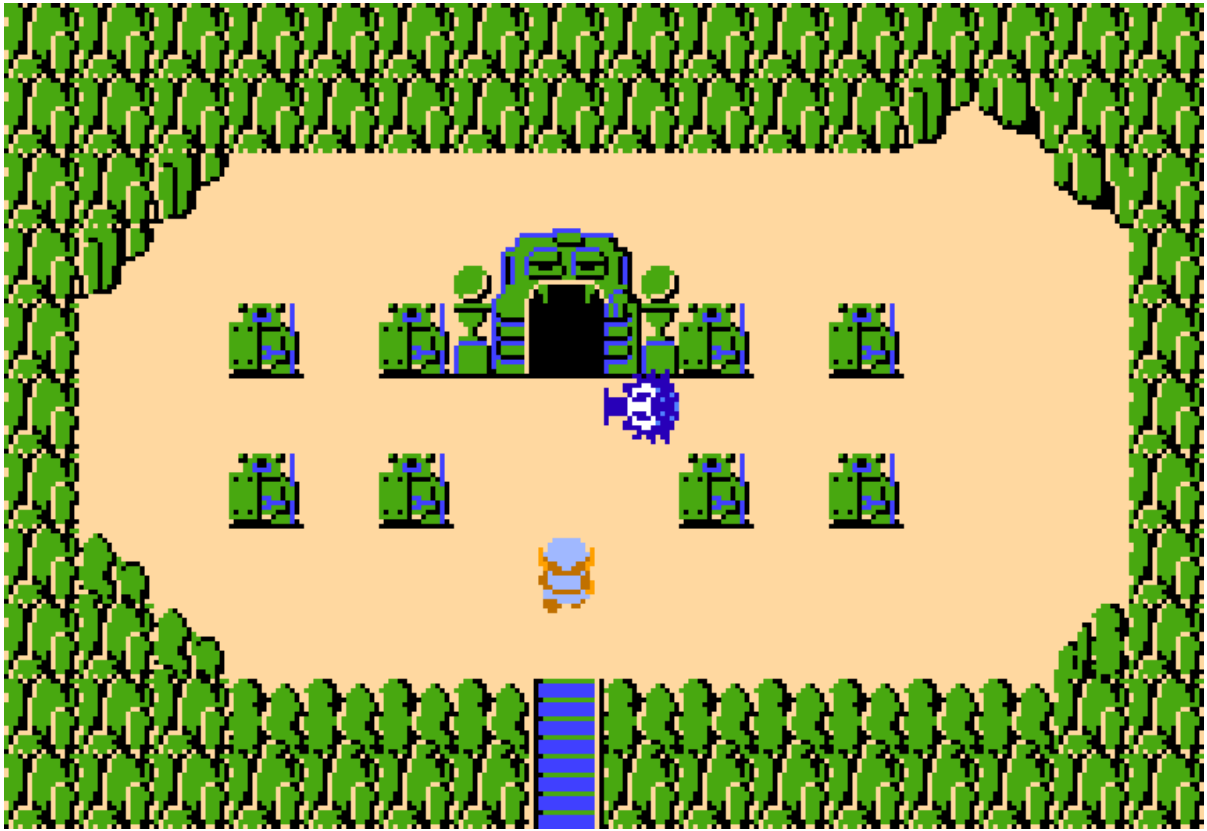


fig. 3.4 *The Legend of Zelda* screenshot  
(image source: [zeldadungeon.net](http://zeldadungeon.net))

Worth mentioning as an inspiration to every game developer.

### 1994 – *The Elder Scrolls Arena*, Bethesda Softworks



fig. 3.5 *The Elder Scrolls Arena* screenshot  
(image source: [vogons.org](http://vogons.org))

*The Elder Scrolls: Arena* featured a larger class base than previously seen in digital games. A player could be up to 18 different classes, each with a slight variation to another class, but all of the classes fell along a familiar spectrum of magic to melee. The most notable inspiration from *The Elder Scrolls: Arena* is that the game features a class generation system like *Virtue & Strife*. The player may select a class from a list or take a 10-question quiz, of which will generate a class for the player. Despite overall positive reviews pertaining to graphics and narrative content upon release, the game's class generation system received little to no public opinion in the press and has only been seen again in subsequent Bethesda games to a lesser degree. These evolutions came in the form of the "G.O.A.T. Test" from *Fallout 3* (2008) and a test similar to a Rorschach test from *Fallout: New Vegas* (2010).



1996 – *Pokémon*, Nintendo Inc.

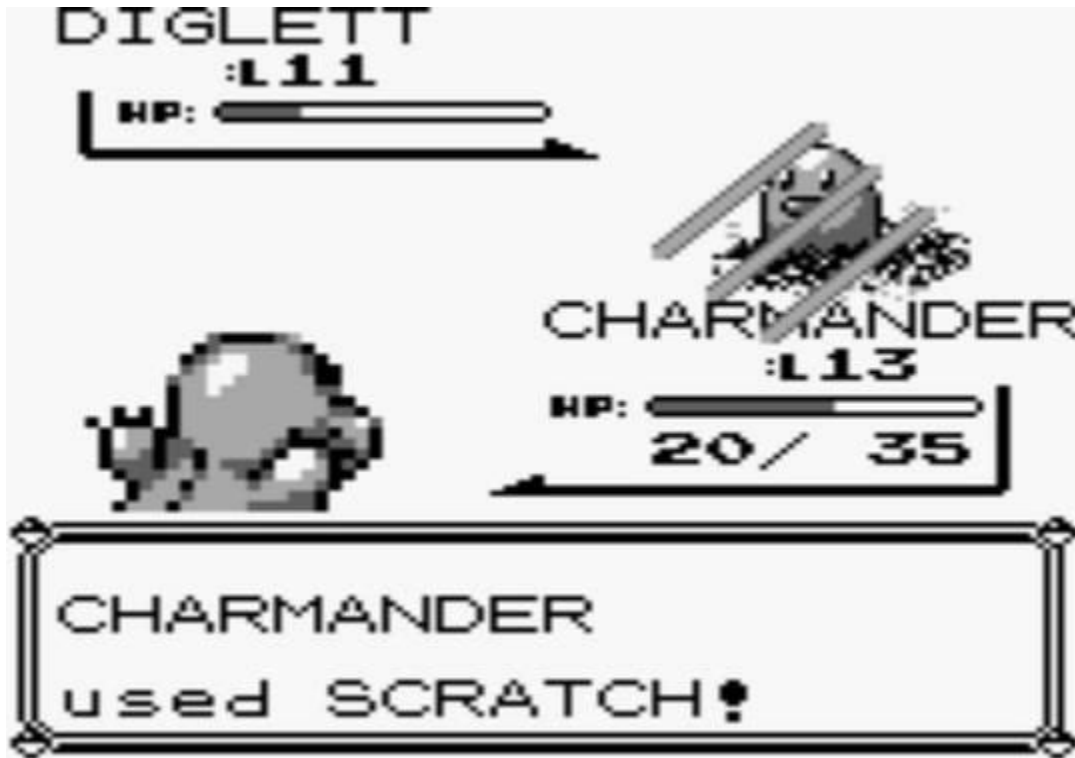


fig. 3.6 *Pokémon Red Version* screenshot  
(image source: gameFAQs)

A worldwide phenomenon from the day it was released in 1996, *Pokémon* gave players lots of options to play how they wanted. Players embark on a journey aided by a team of up to 6 monster allies called Pokémon, each with a set of four different attacks. The simplicity of the battle design of *Pokémon* encouraged the player to have lots of allies instead of just choosing one to use the whole game. Since the world of *Pokémon* is aesthetically aimed towards children, the aspect of battling and fighting to achieve your goals is disguised by friendly monsters. The game substitutes the idea of sword and gun for monsters that do battle at the command of the player. The battling in *Pokémon*, as a plot concept, is a right that Pokémon and their trainers have. Pokémon want to test themselves against another Pokémon, so the game encourages the player to send their allies into battle inspiring the idea of a competitive world that can harmonize violence with ethics.

## 2000 – *Deus Ex*, Eidos Interactive

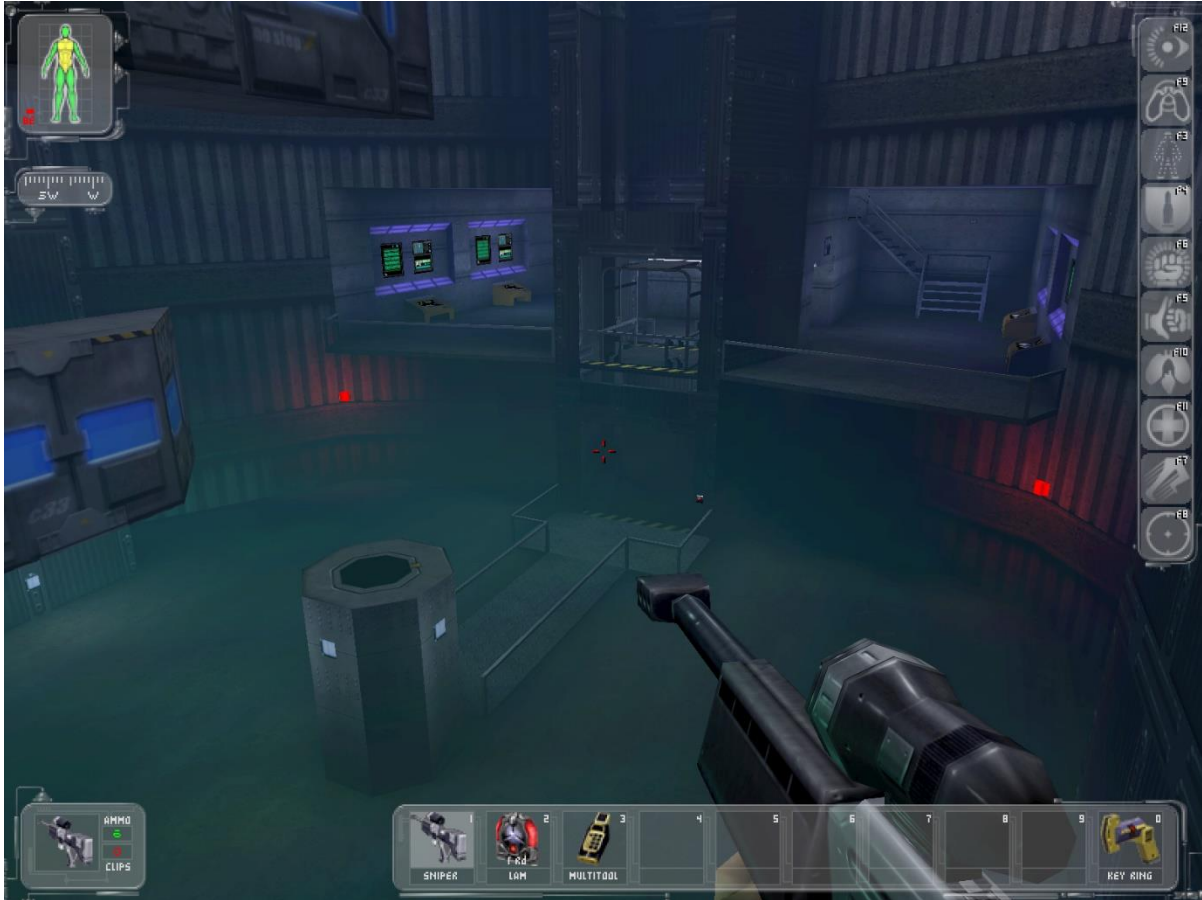


fig. 3.7 *Deus Ex* screenshot  
(image source: mobygames.com)

An innovation on the rise of “FPS” games is *Deus Ex* from Eidos Interactive, which applied RPG elements to modern action games. As a “first-person shooter”, the game focused on a lot of running and shooting, but you could enhance the main character’s abilities and strength by equipping armor and installing “bio-upgrades”. Additionally, the game incorporated a system of limb-damage, where your character’s ability to maneuver or complete tasks was affected if a limb was weakened. For example, if the character’s right leg is “red”, meaning severe damage, the character’s walking speed was heavily reduced.

**2002 – *Phantasy Star Online: Episodes I & II*, Sonic Team (SEGA)**



fig. 3.8 *Phantasy Star Online: Episodes I&II* screenshot  
(image source: animoapps.com)

A game with an excellent futuristic aesthetic that features imaginative and colorful weaponry with opaque glowing edges. It is added to this list for its aesthetic merit towards Virtue & Strife's weapon design. *Phantasy Star Online* has a very mysterious setting, which takes place mostly in a teleport pad of a massive spaceship in exodus called Pioneer II. The ship teleports the player to various locations on the planet that it orbits, called Ragul, where the player is tasked with finding a missing envoy. The plot mostly revolves around seeking answers to the fate of the envoy, of whom is a renowned hunter and survivalist and probably should have returned alive. This main plotline is curious due to the apparent nature of the “big problem” being the spaceship is running out of resources but landing on the dangerous

surface of Ragul means certain death for everyone aboard. While the player explores wild and twisting dungeons full of hordes of monsters and gigantic bosses in pursuit of one missing person, the “big problem” is treated like a secondary operation outside of the player’s pay grade and it never feels truly resolved.

The game requires the player to repeatedly visit the same few fields of play (areas where the player can fight enemies and eventually a boss monster) to level up and find new weapons. Through doing this, they unlock different fields of play and find tiny fragments of story clues along the way. By the time the player has beaten the last boss on the first difficulty level (easy), the story essentially ends abruptly without an epilogue. The player now has access to the next level of difficulty, and they are now essentially starting the game over entirely after learning almost nothing about the plot. Oddly, this repetitive system of “grinding” was a hit and many players found fulfillment in having a character (sometimes multiple characters) achieving level 200, which is a very dedicated endeavor. Although, the piles of unanswered questions about what happens next often leaves the player unsatisfied with the work put forth.



## 2004 – *World of Warcraft*, Blizzard Entertainment



fig. 3.9 *World of Warcraft* screenshot  
(image source: giantbomb.com)

By 2004 the “Massively Multiplayer Online Roleplaying Game” is on the rise and many new titles hit the shelves. Blizzard Entertainment’s *World of Warcraft* is added here due to its immersive world building, use of player character stats and the addition of the “online society”. The game (frequently shorted to just “WoW”) created a new world for players to experience other players in, especially in the context of race. Races in WoW are creatures akin to orcs, trolls, even space aliens, thus the chance of race discrimination is obscured. On the other hand, the game does exhibit the biggest social rivalry in gaming history; player factions. The player must choose to play on either the side of the “Horde” or the “Alliance”, and you can be sure that the competitive nature of this rivalry extends beyond the screen.

## 2005 – *Guild Wars*, Arenanet Inc.



fig. 3.10 *Guild Wars* screenshot

Arenanet's *Guild Wars* does a beautiful job of conceptualizing player skills and armor. The player's character can only achieve a maximum level of 20 and they can only have a total of 8 abilities equipped at one time, which forces players to create various "builds" or combinations of abilities that dictate how their character plays and battles enemies. The "build" system became attractive to many players due to the sheer cognitive offload of not memorizing every single ability their character can learn and having to utilize each one. This both limited player characters to certain play styles and balanced the game at a minimalistic state. By keeping the pool of abilities small, the player was forced to find other players and group up. *Guild Wars* challenges players to team up to take on the dangerous land of Tyria, where large packs of strong enemies (called "mobs" in gaming terminology) need to be skillfully "pulled" (brought to the group of players) and then defeated without pulling too many (which often results in a "wipe" or death of all group members). This encouraged players to team up, work together and hopefully spread positive team-building skills across the online gaming world.

## 2008 – *Fallout 3*, Bethesda Softworks

### The “G.O.A.T. Test”

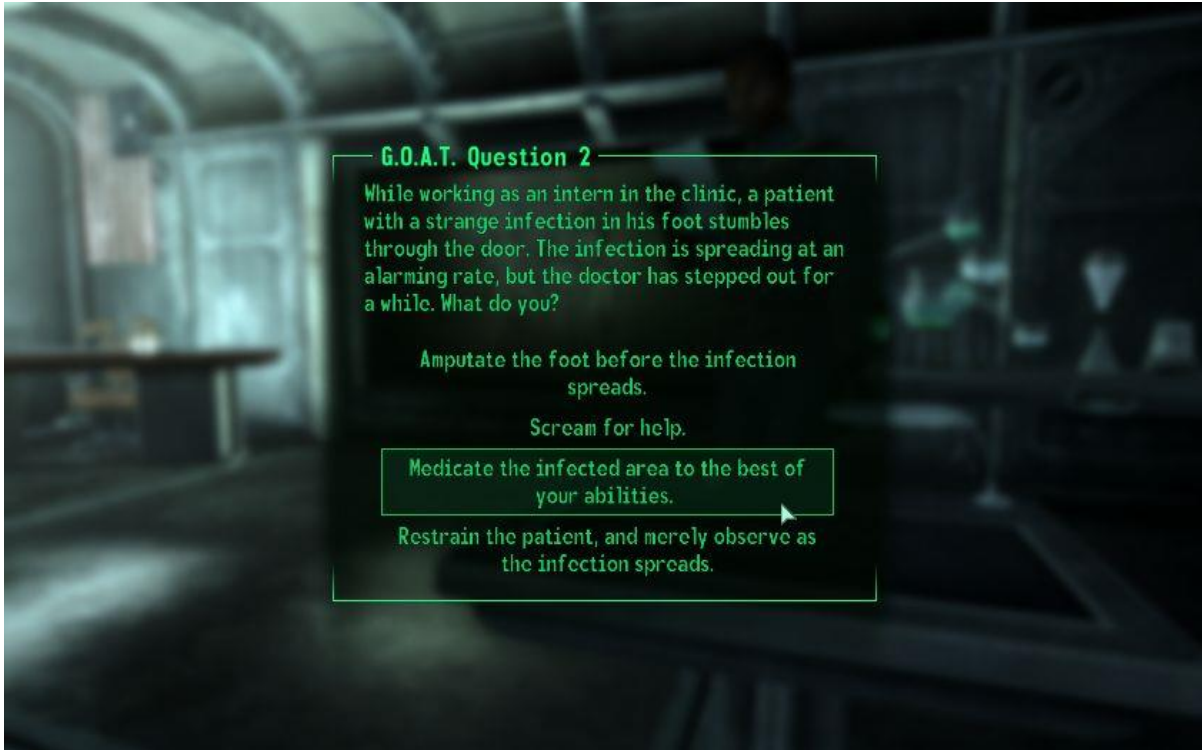


fig. 3.11 The “G.O.A.T.” test from *Fallout 3*  
(image source: gameFAQs)

Bethesda Softwork’s *Fallout 3* begins with an assignment of stat points. To someone new to the concept of what these stat points mean, this stat point assignment could be confusing. The game prepares for this by allowing the player to take the “G.O.A.T.” test. The test is disguised as a personality test, offering multiple choices for hypothetical situations that could allude to how you would think your character would react. This test then gives the player a “recommended stat point assignment” based on the answers provided, of which the player is free to adjust. Though this is not quite as in-depth or permanent as “the Test” in this thesis, it is no-doubt worthy of mentioning as an inspiration for the concept and execution.



## 2011 – *Rift*, Trion Worlds Inc.

*Rift* explores personal identity in character classes in an interesting but very complex way. The game allows players to access a “stat tree”, where their character class is divided into three large “trees” of skills and abilities. As players level up, they assign points to these trees and build their character to a custom level.



fig. 3.12 Class “trees” from RIFT

The problem with this method is that the amount of choice given to the player was sometimes overwhelming and players were often left confused as to what their class was capable of, even at high levels with hours upon hours of gameplay. Alternatively, players whose play styles were less casual and more focused on making their character class the best it could possibly be could spiral madly into a whirlwind of small adjustments and nuance changes to their characters stats. This vicious circle of stat and skill adjustment that players may find themselves in is time consuming, expensive (with in-game currency), and in many cases the benefits are unquantifiable due to the vast number of variables affecting the player’s character. To many hardcore players, this system was unsatisfactory. Despite the criticism, the mix-and-match class development is an inspiration for character class building in *Virtue and Strife*.



## CHAPTER 4. THE ACCORD

### The “Accord”

Within the context of this thesis and proposed video game, the system of a human’s conscious and state of being is divided into two *identities*; the Ulterior Anima and the Caliber Anima. Together, these create a duality of “self” called the “Accord”. The two parts of the Accord are identified and differentiated by how they are manifested in a person. The most recognizable part, the Caliber, operates the person’s physical form and dictates the person’s executed actions in the physical realm as well as curates the person’s memories. The other part, the Ulterior, communicates the thoughts and emotions that play out within the person’s mind (of which they often have little direct control over) to the Caliber in order to influence it’s actions for the benefit of both parts, and is responsible for curating the knowledge and information the person acquires through experiences. One deals with the tangible and observable aspects of life, the other in the contemplative and otherworldly things.

The easiest way to characterize the two Animas is to view them as two different entities that communicate with each other to operate a human lifeform. While many consider the idea that the mind and the body are one solid entity that conforms to feeling and sensory, the inability to prove the actual embodiment of “thought” leads many philosophers to consider the possibility that the “mind” or human conscious is an altogether different being which coexists within (or alongside) the body. One way to view the relationship between the Ulterior and Caliber Animas is to use the “Balloon” example:

Everyone has a body and everyone has a “balloon”.

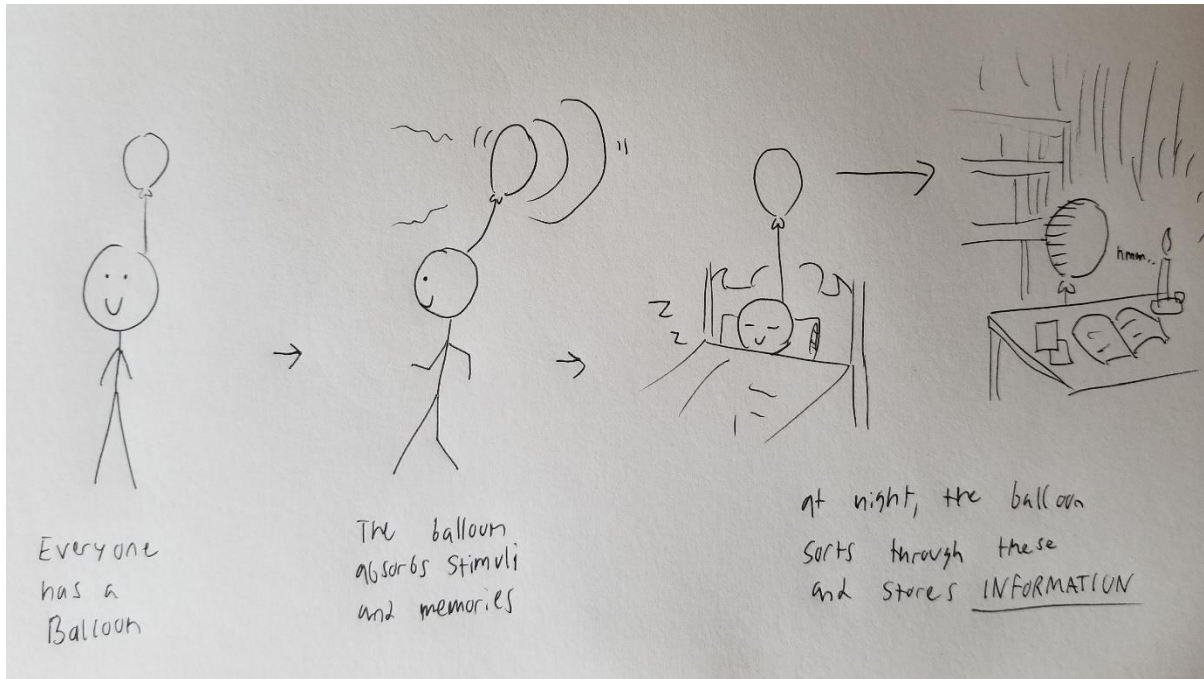
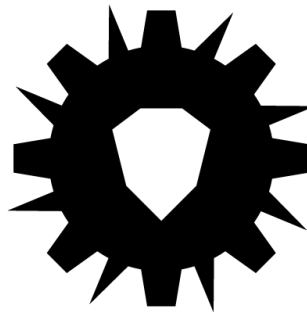


fig. 4.1 The “Balloon” Ulterior metaphor sketch

Though it is not a physical balloon, a person’s Ulterior actively absorbs experiences throughout the day and stores them for further analysis later. In its primary phase, the Ulterior acts as a reservoir for memories and experiences that the Caliber encounters in the duration that the Caliber is awake. When the person sleeps, their Caliber Anima is given an opportunity to rest. Instead of requiring physical “rest”, the Ulterior instead enters a secondary phase, of which lasts for as long as the Caliber is in a state of at least light sleep. In this secondary phase, the Ulterior will sort through the memories and experiences and retain things considered to be “information”. If the Ulterior considers a piece of information as “important” in any respect, the memories of how the information was acquired are transferred back to the Caliber. This can establish a form of “First-Hand Truth”, where a person can believe something to be the “truth” because they have information about it accompanied by a memory of first-hand experience.

“Anima” for the context of Virtue & Strife refers to the Latin definition of the word, meaning “life”. Regardless, I will go on record to clarify that the Carl Jung construct of the “Anima” is a direct inspiration for the basic framework of the Virtue & Strife “Anima”. The name was otherwise selected to encourage the idea that these two parts are individually “alive” and together form the accordance of a single human being.



*fig. 4.2 Icon representing the “Caliber” Anima*

**Armor Anima: Caliber (*Physical*)**

*Associations: Body, Sensory, Appearance, Decision, Wisdom, Instinct/Intuition, Action, Ability, Emotion, Observation.*

What you EXHIBIT and EXECUTE. Your Anima associated with public and active self; physical and/or observable characteristics. These are things that others can criticize or remark upon about you with a degree of accuracy. What other people see in you/perceive of you/see you doing. The assignment of the Anima grants players their armor family.

Acting as the ‘outer shell’, is the Caliber Anima. This is the Anima that represents your active self; the outside. This Anima is manifested in the form of how you speak to others, your body language, the kinds of tasks you complete, your physical form and features, and/or your reactions to stimuli that can be easily observed by others. Just about anything related your person or personality which can be qualitatively or quantitatively recorded by

someone other than yourself to a considerable degree of truth. Though this Anima does not directly assert your “defense” mechanisms in the same fashion as the Ulterior Anima, it still represents the player’s “armor” and general outward aesthetic. For example; if a player is given a character class of which Phobia is a Strife builder, the player’s character model will exhibit sharp teeth as a cosmetic feature.



*fig. 4.3 Icon representing the “Ulterior” Anima*

**Weapon Anima: The Ulterior**  
**(Metaphysical)**

*Associations: Mind, Heart, Knowledge, Information, Mentality, Will, Spirit, Conscience, Inner-Feeling, Truth.*

What you THINK and KNOW. Your Anima best associated with the Conscious and Subconscious; intangible and contemplative or concealed characteristics. The assignment of this Anima grants players their weapon family. The Ulterior processes the thoughts and feelings that you experience beyond your will or experienced solely by yourself (perhaps by preference) and transforms it into useable information. Echoes of the Ulterior’s influence may come in the form of what we know as the truth, hidden desires or motives, broad perceptions of people and things, right and wrong analysis, sating of a vice, and/or curation of secrets. This does not pertain directly to emotions felt by the person, rather the Ulterior is often the source of how emotions are manifested in the Caliber. For example, if a person

chooses a chemical substance to elicit a dopamine rush to the brain (i.e. sugar, caffeine, marijuana, there are many options), the Ulterior has no direct connection to the positive emotion the person experiences due to the physical nature of a chemical rush. But, if the person delivers a gift to a friend and is thanked warmly, the Ulterior recognizes the response as positive and rewarding in a non-physical sense and communicates this to the Caliber, of which it experiences on a molecular level. This recognition of a “good deed” delivered to the Caliber from the Ulterior elicits feelings of satisfaction in both mind and body similar to what a boost in chemicals may grant.

The Ulterior Anima resides in the *metaphysical* realm, meaning we cannot prove one way or another that the Ulterior exists due to our limited measurable sensory. Regardless, the affect the Ulterior Anima has on the Caliber Anima is proof that it is granted an extremely limited access to the *physical* realm. In many recounts, people have witnessed a briefly existing nebulae of a person’s Accord. This is likely to be a small portion of the person’s Ulterior that could not return to the metaphysical realm after the person has died. These lost nebulae are commonly regarded as a *ghost*. The ephemera of the Ulterior could be considered proof that there is some kind of life after death and that the human conscious transcends the physical realm and can be placed into other entities on a quantum level, similar in theory to the concept of *Metempsychosis* (Corrigan, 2010 p.434).

The Ulterior Anima is the player’s primary offensive arsenal within the game. The subconscious part of the mind houses defense mechanisms that we use to rationalize our problems and maintain mental stability during or after a conflict. Though the nomenclature of “defense mechanism” contains the word “defense”, the implication is that we have an ability to combat things that are attacking our mind. In the context of this proposed video game,

offense is the best defense, which makes these defense mechanisms ideal concepts to adhere to the weapon the player may use to defend themselves with in the Virtue and Strife game.

An example of one of these defense mechanisms is the concept of *displacement*, where someone will take out their aggression on someone or something that is not associated with the situation (and certainly does not deserve it) (Peterson, 1972 p.1652). For example; you accidentally scratch someone else's car and they are furious at you, so you go home and break a coffee mug out of frustration. These defense mechanisms can help or hinder our ability to cope with change or confrontation. Regardless, they are our only real weapons against intangible threats (i.e. mental threats). Defense mechanisms are as difficult to understand as they are to notice happening. Identifying your defense mechanisms allows you to step into the realm of self-awareness, where you may find sources of your frustrations and better your skills at rationalizing ill feelings.

### **Anima Agencies**

The agency of the Anima is essentially an occupation. Assigning an Anima to an Agency is like hiring one part of your personality to manage and sort out distinct pools of your personality extremes. These “distinct pools of personality extremes” are categorized as the *Virtue* and the *Strife* and are conceptually inspired by Sigmund Freud's concept of the Id and the Ego. The Virtue agency assignment is giving one of your Animas the responsibility of managing your areas of pride, expertise, and/or remarkability, whereas the Strife agency is management of your areas of weakness, self-conflict, or observed drawbacks. Which Anima the player assigns to which agency is a decision that has dramatic effects on which character class the game will generate for them. These assignments are not something we do to ourselves in the real world, but this choice within the game is extremely important.

Assigning an Anima to an agency is important for several reasons. The first and most important is that this choice is designed to feel obscure and mystic. Players should not know what the outcome of this choice will mean and they should make the assignments based only on the information provided about the Anima agencies, Anima identities and the perception of themselves as an individual. The players will likely approach this decision with either a sense of apprehension and curiosity or a lack thereof either. The decisions we make in our lives may have many layers of complexity beneath the surface, but we are tasked with making a choice even if the outcome is uncertain. This assignment is the first decision players will make in *Virtue & Strife* and it is meant to challenge the player on how they view themselves.

Another reason to stress the importance of this decision is the fact that it is meant to prime the player for the Test (of which I will discuss in greater detail in the chapter 9). In the Test, players will be making six (6) two-choice decisions that are intended to be less complex in their presentation than the agency assignment, but equally introspective. Thus, if the player jumps right into the test without the prior context (agencies), the decisions made may not be as self-asserting as they would be after making a difficult and mystified personal choice. The assignment process slows the player down and forces them to make a decision that demands contemplation, which hopefully carries over to the subsequent test modules.

## Virtue

*“One is punished best for one’s virtues.”*

*– Friedrich Nietzsche*

An overarching collective “something(s)” of which the player may feel they excel in; a great skill, feat of strength or intellect, a remarkable or admirable trait. The player may feel that this “something” gives them personal and/or societal value and/or fulfillment. The concept of “Virtue” has been sought after by almost every great thinker in history. Benjamin Franklin sought to become “wholly virtuous” by setting himself on a 13-week regiment consisting of mastering one personal virtue a week (Baumeister, 2011 p.64). The list of “13 Virtues” by Benjamin Franklin were a very large inspiration for the nomenclature of the nine class-builder families in the “Virtue” agency. A few of these virtues included Temperance (self-control), Cleanliness and Chastity (MacIntyre, 1981 p.28).

If the player assigns Virtue to their Ulterior, this *could* imply:

1. The player feels that their greatest traits are within their acquired knowledge. Perhaps they are well-read, have a high vocabulary, or take pride in an occupation that deals with a lot of mental problem-solving.
2. The player feels that they have a firm grasp and suppressive control on their innermost feelings.
3. The player feels that they are self-motivating or self-reliant. Perhaps they are good at calming themselves, talking themselves into doing the right thing or talking themselves out of doing the wrong thing.
4. The player feels that they are honest in all their intentions.



If the player assigns Virtue to their Caliber, this *could* imply:

1. The player feels that their instincts and intuition are major factors in the positive aspects of their life. Perhaps they have excellent reaction time, are good at collaborating or communicating with others, or that they clearly exhibit expertise in something they create or accomplish.
2. The player takes great pride in their appearance, status, or social skills.
3. The player feels that they have excellent observational skills, senses (ears, eyes, taste, etc.), and/or situational analysis.
4. The player feels that they have great dexterity, ability, or excellent operational skills (driving, piloting, playing an instrument, etc.).

### **Strife**

*“How can I be substantial if I fail to cast a shadow? I must have a dark side also if I am to be whole; and inasmuch as I become conscious of my shadow I also remember that I am a human being like any other.”*

*-Carl G. Jung*

An overarching collective “something(s)” of which the player may feel they struggle, need to improve upon or come to terms with; an ill-feeling, inner malice or resentment for self or another, a personally acknowledged flaw, weakness, or perceived shortcoming. The “Shadow” or “Dark Side” of the personality. The Strife may manifest as a crippling vice or an uncontrollable urge or impulse towards chaos. The Strife is something that needs to be rallied, suppressed, or dealt with in some fashion for the player to achieve “Mastery of Self”.

If the player assigns Strife to their Ulterior, this *could* imply:

1. The player perceives instability or absence in their base of knowledge.  
Perhaps they feel personal insecurity in relation to their intelligence or mental depth.
2. The player feels that their dark side is hidden deep within their mind.  
Perhaps they have control of it, but it is undeniably present.
3. The player feels that they are reliant on others, submissive, or easily manipulated. Perhaps they feel that they are being controlled or heavily influenced by someone more powerful than themselves.
4. The player feels that they harbor more anxiety or anger than they exhibit.  
Perhaps they feel that they are unable to be truthful or completely transparent towards others or themselves.

If the player assigns Strife to their Caliber, this *could* imply:

1. The player feels that their physicality is an inhibition, liability, or source of shame. Perhaps they feel that any focus on physical improvement is useless or futile.
2. The player feels socially inept or outcast. Perhaps they feel isolation by way of choice or circumstance.
3. The player feels that they are unable to control their emotions. Perhaps they feel as though they fail to take criticism, over-emote, overreact or act out for attention.

4. The player feels as though they are a fraud, incapable of completing difficult tasks, or fear letting others down. Perhaps they feel as though they are in a situation of responsibility that is out of their control or they are doomed to fail before trying.

### **Assignment Outcomes:**

#### VIRTUE to Ulterior / STRIFE to Caliber:

VIRTUE is assigned to the player's Weapon color.

STRIFE is assigned to the player's Armor color.

Player Class is determined as variable (VuSc) (Class #1).

#### VIRTUE to Caliber / STRIFE to Ulterior:

STRIFE is assigned to the player's Weapon color.

VIRTUE is assigned to the player's Armor color.

Player Class is determined as variable (SuVc) (Class #2).

### **Class-Builder Families**

There are 9 families associated with each Anima agency. These family categories are evenly dispersed through the Test selections and loosely determine which Accord best represents/challenges you. These categories are revealed to the player after the player class is established. Each family is identifiable by three traits that signify what the category encompasses. For example; the "Action" family from Virtue is accompanied by

“competition”, “high-energy”, and “thrill” as minor terms to support categorical disambiguation and any other potential confusions.

### **Manifestation Code**

Additionally, each category is assigned a “manifestation code”. This binary code comprised of “C” (physical) and “U” (metaphysical) determines the dominion of the character class. “Manifestation” in this context is an allusion to how we may encounter each of these traits in another person or in ourselves, compared to other traits in the associated category (Virtue or Strife). This code also assists in the post-test class assignment process by determining class-builder family outliers in circumstances where a class is generated with too many associated families. The manifestation code determines the outlier in the group and removes it.

## Virtue Class-Builder Families

Manifestation code:

- (CCCC) (AC) **Action** – Competition, High-Energy, Thrill
- (CCCU) (CT) **Create** – Fabrication, Conceptualize, Innovation
- (CCUU) (TM) **Temper** – Humility, Moderation, Self-Control
- (CUUU) (CH) **Charm** – Socialization, Charisma, Sportsmanship
- (UUUU) (LD) **Lucidity** – Respect, Acceptance, Clarity
- (UUUC) (RV) **Resolve** – Focus, Motivation, Aspiration
- (UUCU) (GR) **Gravity** – Justice, Sturdiness, Sobriety
- (UCCC) (EX) **Exult** – Elation, Reward, Pleasure
- (UCUC) (TQ) **Tranquil** – Peaceful, Unflappable, Relaxed

## Strife Class-Builder Families

Manifestation code:

- (CCCC) (AF) **Affliction** – Pain, Illness, Exhaustion
- (CCCU) (AY) **Asphyxia** – Paralysis, Suspension, Restriction
- (CCUU) (OV) **Overwhelm** – Frenzy, Stress, Tension
- (CUUU) (SM) **Shame** – Self-Loathing, Rejection, Outcast
- (UUUU) (DB) **Doubt** – Mistrust, Skepticism, Cynicism
- (UUUC) (GF) **Grief** – Remorse, Burden, Guilt
- (UUCU) (PH) **Phobia** – Irrationality, Paranoia, Terror
- (UCCC) (VX) **Vex** – Angst, Rage, Vengeance
- (UCUC) (AN) **Anxiety** – Adrenaline, Unrest, Fight or Flight

## Class Builder Icons

 Affliction

 Asphyxia

 Overwhelm

 Shame

 Doubt

 Grief

 Phobia

 Vex

 Anxiety

STRIFE

 Enigma

BOTH

 Action

 Create

 Temper

 Charm

 Cherish

VIRTUE

 Resolve

 Gravity

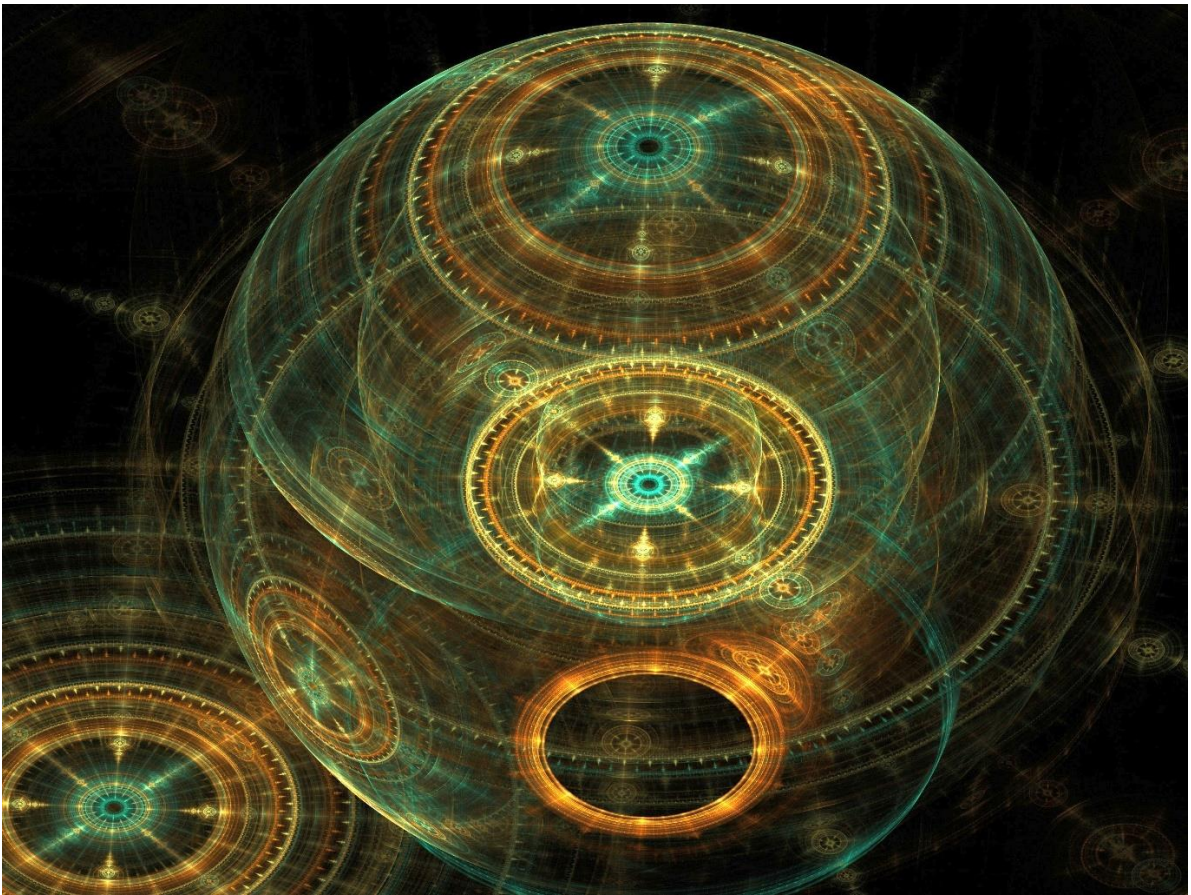
 Exult

 Tranquil

## CHAPTER 5. GAME AESTHETIC

### Overview

On a broad scale, the aesthetic of the game is meant to look like a realm that exists between the Metaphysical and Physical realms. The environment that the player will typically find themselves in will be a mixture of semi-futuristic realism with otherworldly elements intended to represent concepts from the metaphysical realm. A surrealist painting may carry elements of the intended aesthetic. Below are some examples of similar aesthetics;



*Same concept as fig. 2.1*



*fig. 5.1 Kay Sage – Le Passage*  
(image source: metmuseum.org)





*fig. 5.2 Kay Sage – Tomorrow is Never*  
(Image source: metmuseum.org)

### **Player Character Visual Style**

The aesthetic of the player character is meant to incorporate the best use of colors. Since colors are extremely important to the identity of a class, the armor options need to include a variety of ways to show the colors off. Additionally, the skin tone is standard for every player character, which both serves a social purpose in diminishing discrimination as well as an aesthetic purpose in creating a foundation for the player's colors to be emphasized.

Players will have several options in how they would like to display their colors, but the default setting is the color of the player's Caliber for the main part of the armor and the player's Ulterior color for the trim. For players who are not fond of their Caliber color, there are standard colors for every piece of armor that may better match the player's liking. The

player may then choose to make the main part of their armor in the “standard” color (of which is dictated by the piece of armor, i.e.; a linen wrap will have a standard color of off-white). Although, the player will still have to adhere their Caliber color to their armor trim, as it is mandatory that the Caliber color be displayed somehow on the player’s armor.



*fig. 5.3 Example of a player character aesthetic*

Armor options vary in style and aesthetic, based on what material they are made of and how it is used. Currently there is no direct inspiration for the designs of the armor. The aesthetic of the use of trim around pieces of armor is observed in the game Phantasy Star Online Episodes I&II, where some armor and weapons are outlined with eye-catching and highly saturated bands of color.



*fig. 5.4 A “Chaos Bringer” enemy from Phantasy Star Online  
(image source: [psfan.wikia.net](http://psfan.wikia.net))*

## CHAPTER 6. COLORS

### Overview

The player's class will be identified by a duotone of two different colors; one pertaining to the class-builder families contained in their "Virtue" Anima, and the other to the class-builder families in the "Strife" Anima. Each class-builder family and its "sibling trait" are assigned a unified color for both, this way, since they cancel each other out, they will never be naturally confused/mixed. Example; A red hue will always contain either **Action** or it's sibling trait, **Affliction**, never both. Individually, these colors can be one distinct hue or a combination of two colors, based on the number of families in each Anima.

### Deal with It

One of the great challenges that a player may face in Virtue & Strife is acceptance of the duotone color scheme they are generated. If they do not like the combination of colors they receive, they will have two options: option one; the player may stick with the class and adjust their class's aesthetics to display the colors in an agreeable way. This can be achieved through exchanging pieces of armor or choosing a different style of the armor piece (when applicable). Option two is to abandon the character and try again.

The very first character a player makes (under their registered username, of which requires a login) is permanent. The player is allotted 4 total character slots, but only three of them can be deleted after generation. If the player is unsatisfied with the first class they are generated, they are not necessarily stuck with that class, rather they simply cannot delete that one character out of a total of four. The permanent class is known as the player's "Votive" character (see "Votive Character" section of Chapter 7).

## Class Colors and Combinations:

VIRTUE vs. STRIFE

### Lucidity vs. Doubt

#### Purple

(+white= Light Purple)(+orange= Dark Gray)(+green= Slate)(+red= Maroon)(+blue= Plum)(+yellow= Gray)(+gray= Muted Purple)(+black= Dark Purple)

### Tranquil vs. Anxiety

#### White

(+purple= Light Purple)(+orange= Light Orange)(+green= Light Green)(+red= Light Red)(+blue= Light Blue)(+yellow= Light Yellow)(+gray= Light Gray)(+black= Gray)

### Temper vs. Overwhelm

#### Orange

(+purple= Magenta)(+white= Light Gray)(+green= Olive)(+red= Cinnabar)(+blue= Gray)(+yellow= Ochre)(+gray= Muted Orange)(+black= Dark Orange)

### Gravity vs. Grief

#### Green

(+purple= Slate)(+white= Light Green)(+orange= Olive)(+red= Sienna)(+blue= Teal)(+yellow= Lime)(+gray= Muted Green)(+black= Dark Green)

### Action vs. Affliction

#### Red

(+purple= Maroon)(+white= Light Red)(+orange= Cinnabar)(+green= Sienna)(+blue= Purple)(+yellow= Orange)(+gray= Muted Red)(+black= Dark red)

**Create vs. Asphyxia****Blue**

(+purple= Plum)(+white= Light Blue)(+orange= Gray)(+green= Teal)(+red= Purple)(+yellow= Green)(+gray= Muted Blue)(+black= Dark Blue)

**Resolve vs. Phobia****Yellow**

(+purple= Gray)(+white= Light Yellow)(+orange= Ochre)(+green= Lime)(+red= Orange)(+blue= Green)(+gray= Muted Yellow)(+black= Dark yellow)

**Charm vs. Shame****Gray**

(+purple= Muted Purple)(+white= Light Gray)(+orange= Muted Orange)(+green= Muted Green)(+red= Muted Red)(+blue= Muted Blue)(+yellow= Muted Yellow)(+black= Dark Gray)

**Exult vs. Vex****Black**

(+purple= Dark Purple)(+white= Gray)(+orange= Dark Orange)(+green= Dark Green)(+red= Dark Red)(+blue= Dark Blue)(+yellow= Dark Yellow)(+gray= Dark Gray)

**Enigmas****Aqua**

### “Sibling Traits” as Cancel-Outs

VIRTUE and STRIFE categories have opposites called “Sibling Traits” of which cancel each other out if encountered in the generation of an Accord.

Key:

>> cancels out >>

COLOR: **VIRTUE** /(*manifestation*)/ **STRIFE**

<< vice versa <<

**RED** <</>> **ACTION** (PPPP) **AFFLICTION**  
**BLUE** <</>> **CREATE** (PPPM) **ASPHYXIA**  
**ORANGE** <</>> **TEMPER** (PPMM) **OVERWHELM**  
**GRAY** <</>> **CHARM** (PMMM) **SHAME**  
**PURPLE** <</>> **LUCIDITY** (MMMM) **DOUBT**  
**YELLOW** <</>> **RESOLVE** (MMMP) **PHOBIA**  
**GREEN** <</>> **GRAVITY** (MMPP) **GRIEF**  
**BLACK** <</>> **EXULT** (MPPP) **VEX**  
**WHITE** <</>> **TRANQUIL** (PMPM) **ANXIETY**  
**AQUA** <</>> **ENIGMA** (*variable*) **ENIGMA**



## Dualities

Each Accord generated by the Test has two(2) potential classes, of which the player will end up with one(1). The relationship of these two classes is called a “Duality” and is represented by a code. The “Duality Code” is similar in design to the results observed in the Jung and Meyers-Briggs Personality Tests. The classes within the dualities may share similar traits or class kits(weapons/ability combinations), but they are otherwise a uniquely designed class. An example of how to interpret the Accord/Duality system is like comparing an Accord to an egg: the object as a whole is called a. “egg”, but within it is both “yolk” and “egg whites”. As a relationship, the yolk(u) and egg whites(c) are distinctly the “edible parts”, but what makes a complete “egg”(or Accord) is the combination of the “edible parts” (the duality of yolk(u) and egg whites(c)) encased in a shell.

Example of a duality:

**VRU/TTRRF** (p6-m10) 16(u)

V:(**Lucidity**/Charm)(p1-m7) S:(**Grief**/**Affliction**)(p5-m3)

Class 1 (VuSp): “Destroyer”

Class 2 (SuVc): “Face-Puncher”

*The player is given one of the two potential classes when they generate an Accord, depending on the agency assignment made prior to the Test.*

The importance of the duality, as opposed to one class per Accord, is that this method pushes the concept of player individuality a step further. Since there are only 6 main questions in the Test, there are going to be lots of instances where players will be choosing



the exact same selections as another player. Naturally, this would result in lots of players receiving the exact same class. The six-choice system in Virtue & Strife adds a pseudo-random layer chance that divides the Accord into two uneven divisions. This first selection divides the potential classes in two before the Test even begins. This instant division of the players into two groups (50% chose Virtue/Ultior Strife/Caliber and 50% chose Strife/Ultior Virtue/Caliber) eliminates the need to add lots of aesthetic questions to generate lots of potential results. This selection has no effect on the six subsequent choices the player makes, because the system changes from a 50/50 selection to a grouping of three 50/50 choices compared to separate grouping of three 50/50 choices. The visual equation is as follows:

X and Y = Player Selection 1

V and S = Player Selections 2-7

/ = “or”

$$(X = (Vu/Sc)) / (Y = (Su/Vc)) + (V = [(a/b) + (a/b) + (a/b)]) + (S = [(a/b) + (a/b) + (a/b)])$$

$$= (Class A(V+S+X)) / (Class B(V+S+Y))$$

The Anima assignment choice is meant to feel unrelated to the aesthetic selection portion of the Test. It is designed to be a strange question that makes the player look at themselves objectively and weigh conceptual options. The intent of this is to misdirect the player from discovering an important design aspect: the agency assignment has the very first affect on the class the player is given before the Test begins. The six-aesthetics Test generates up to 64 combinations of returns, which is short of the desired amount of potential classes, but by diving the players into two pools at the beginning and giving them the same aesthetic choice options, the Test can now generate twice the potential classes while still only

seeming like a six-question test. By having this question go before the Test, the actual impact of the agency assignment choice is concealed.

### **Dominions**

Each builder is assigned a “manifestation code” that determines the “Dominion” of the Duality. The dominion of the duality determines the basic craft of the character class in relation to the number of (u) to (c) variables appear in the Accord’s total manifestation code (includes families that have been cancelled-out). A couple of examples of what the dominion can influence are things like; a specific look a class has, a specific theme for their weapons and/or abilities, a relevant name, etc.

(C) Dominion – A duality of “C” dominance will have deftness in physicality. (Trends: melee/physical defaults, physical abilities, higher Health/Armor).

(U) Dominion – A duality of “U” dominance will have deftness in mentality. (Trends: ranged/energy defaults, energy abilities, higher Energy/Power).

(=) Dominion – A duality of “=” dominance will have balance. (No distinguishable trends).

(\**e*) – A duality marked with *e* is an Enigma class. (No distinguishable trends).

### **Class Assembly and Design**

Class-building begins with the caveat that each duality of classes needs to be balanced, even though some generations have access to more class-builder families, thus access to more weapons and abilities. In order to make this more balanced, Virtue & Strife observes only a maximum of four(4) class-builder families, of which are not cancelled-out by

the other Anima's class-builders. After the building process, there are lots of instances where this requirement is not met organically. For example, since some families cancel each other out, there are common circumstances where a duality is left with less than four, thus a stat or other bonus is granted in place of the family for game balance. Additionally, there often are dualities generated that have up to three families in one Anima, thus one needs to be cancelled out in some way. This is often remedied by removing the family that is the *outlier*. This is determined through the manifestation code, which is adhered to each of the class-builder families, individually. For example, if a player class's Virtue families were as follows:

“CLASS” ( = )

Virtue: [Tranquil(ucuc),Temper(ccuu),Create(cccu)]

The outlier of this grouping is *Create* due to the Manifestation code. *Tranquil* and *Temper* both have an equal number of (c) to (u) in their manifestation codes and the dominion of the class is (=), thus the unequal class-builder is cancelled-out. Upon instances where there is no determinable outlier, one class family will be cancelled-out *at random*. Accords with this circumstance are marked with “!”.

Sometimes the duality is left with only one class-builder family in an Anima, but this is a welcomed aspect to the system, as this promotes variety in classes while maintaining a control on overall balance. The benefit of only having one class-builder family in an Anima is that the class will receive a fixed bonus of +2 Primary Stats and +4 Sub-Stats. The drawback of this is that the class will not have the same variety of abilities and weapons that a class with two families in an Anima.

Example of a duality with one(1) family in Virtue:

Duality Code: **VRU/TTRREE** (c5-u15) 20(u)

V:(~~Lucidity~~/Charm)(c1-u7) S:(~~Doubt~~/Grief/Asphyxia)(c4-u8)

Family1

Family2 Family3

The above duality contains only 3 active families; the classes are granted +2 to Primary Stats and +4 to Sub-Stats.

Example of a duality with two(2) families in Virtue:

**VRU/TTRRF** (c6-u10) 16(u)

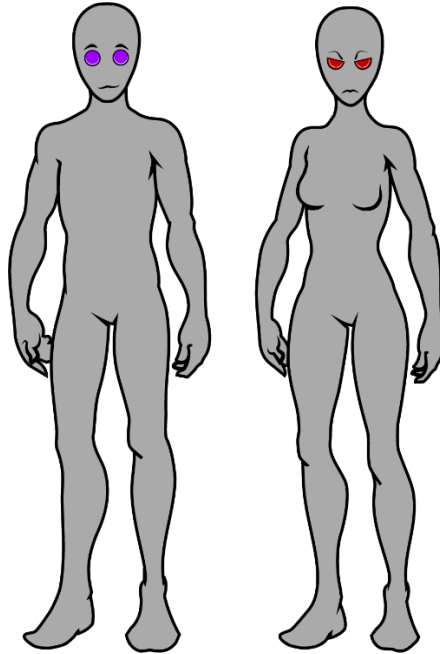
V:(~~Lucidity~~/Charm)(c1-u7) S:(Grief/~~Affliction~~)(c5-u3)

Family1 Family2

Family3 Family4

The above duality contains 4 active families; the classes are not granted any Stat bonuses but they have access to 2 families in both Animas.

## CHAPTER 7. PLAYER CHARACTERS



*fig. 7.1 Example of player characters without armor*

*Without armor and cosmetics (like hair), the character models seem a bit interstellar. (See APPENDIX H. for CHARACTER AESTHETIC CONCEPTING EXAMPLES) The skin tone #aaaaaa (hexcode) is adhered to all character classes and cannot be adjusted.*

Player characters in Virtue and Strife are meant to represent elements from the physical realm and the metaphysical realm. This gives them the basic silhouette of human beings (gender is malleable in the sense that the player can manipulate the weight, height, and masculine/feminine traits at any given time). Although, the lack of physical specifics puts the player characters in an almost “uncanny valley” realm, where they appear to have human features, but they do not appear to be realistically *human*. The beings represented by the player characters are intended to feel like something between humanistic and unrealistic, while still maintaining a sense of individual identity. In a sense, the class as a concept, its colors and brief cosmetics (hairstyle, hair color, armor choices) are the real identifying

factors of a character class, not so much their face and bodily features (see “Cosmetic Options” below).

## Cosmetic Options

### Gender

Gender in “VS” is a malleable cosmetic option for the player. Instead of making the player choose their gender, the player will have the option of using a diamond-shaped “slider” to determine the physicality of their character. The option to manipulate the character’s “gender” is always available to the player and may be adjusted outside of any gameplay modes. The examples below show “feminine” and “masculine” in their conventional sense, though the descriptors may be inadequate for some players. The goal of this method is for the player to readily identify with their character in a way of their choosing. The “diamond-shaped slider” is conceptualized below:

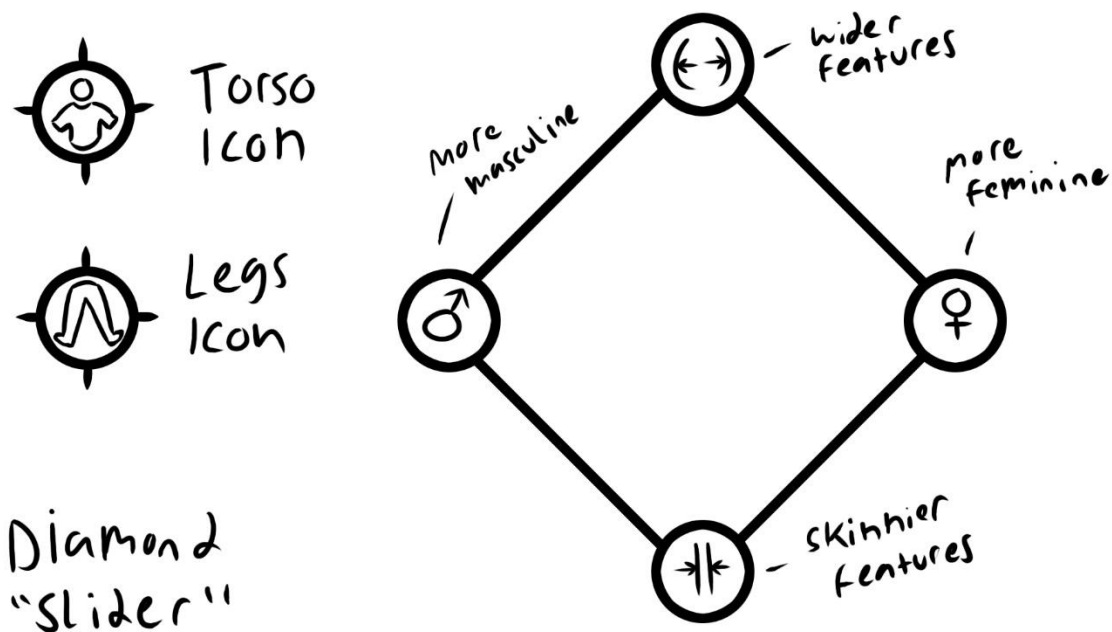


fig. 7.2 Example of the “Diamond Slider” gender adjuster

The player will be able to move two icons around on the diamond. One icon represents the character's "upper body" or "torso", while the other icon represents the character's "lower body" or "hips and legs". By moving the icons around on the slider, the player's character will experience changes in its form.

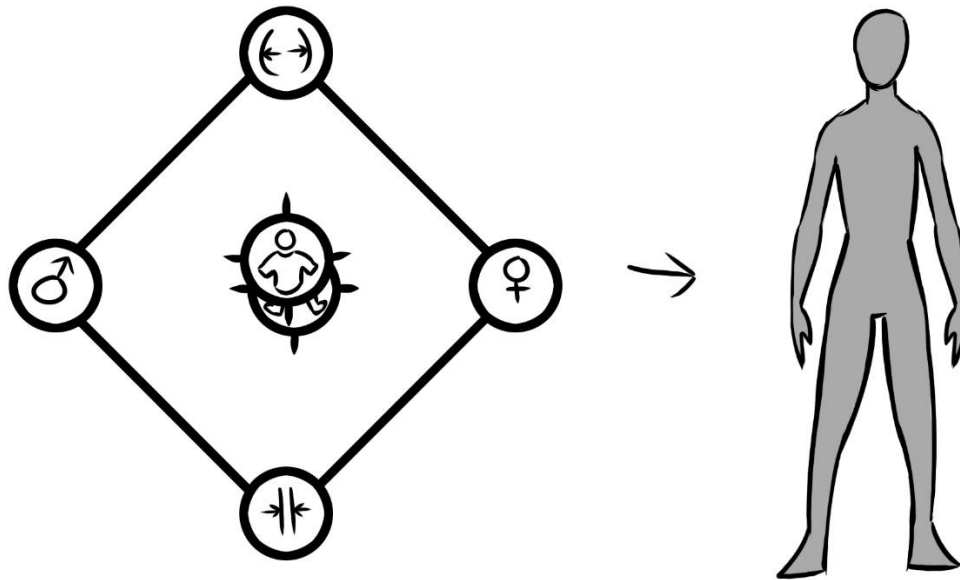
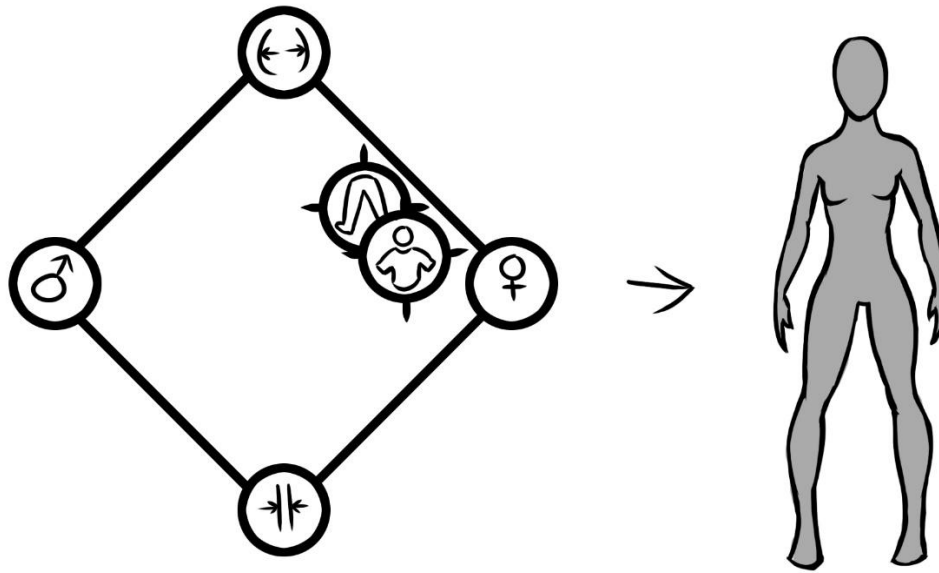


fig. 7.3 Example of "Diamond Slider" use – Androgyny

The four points of the diamond correspond with the changes in the character's form. The upper most point will widen an aspect, while the bottom most point will shrink or contract an aspect. The far-right point will make an aspect appear more feminine, whereas the far-left point will make an aspect appear more masculine.

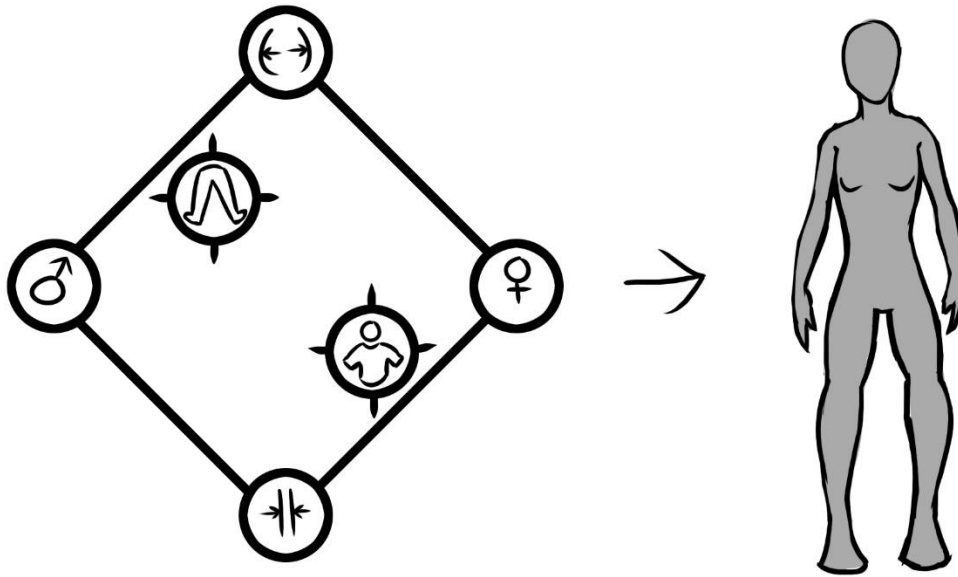


*fig. 7.4 Example of “Diamond Slider” use – Femininity*

For example; if a player places the “torso” icon on the far right, the character will show a slimming in and shoulder, neck and waist width, as well as a swelling in bust size.

Alternatively, if the player moves the same icon to the left, the character will show swelling in shoulder, neck and waist width, and a slimming of bust features.





*fig. 7.5 Example of “Diamond Slider” use – Mixed implications*

## **Hairstyles**

The player will have access to a variety of hair styles and hair colors, all of which may be adjusted outside of gameplay modes.

## **Votive Character**

The player’s “Votive Character” is the first class that they generate when playing “VS” for the first time. This class is permanently adhered to the player’s account and cannot be deleted. If the player does not want to play as their Votive, they will have access to three other characters, of which may be freely created and deleted. The Votive character is intended to be the most genuine version of the player as a class, as it is the class that the player creates when first exposed to the content of the Test. When the player is expecting the content of the Test (after doing it at least once), the Test becomes invalid as a new and unexpected experience, thus the results become less conclusive.

The player's Votive will receive a small boost to both Primary Stats (+1, assigned by player to stat of choice, permanent) and to Sub-Stats (+2, assigned by player to stats of choice, permanent). Apart from a small boost to stats, there is otherwise no benefit to a player choosing to spend the majority of their time playing as their Votive character.

## Player Stats

### Primary Stat Categories

*Health* – Points that if reduced to zero (0) will result in character “defeat”.  
(1 stat point = +15 Health)

*Energy* – Points that are exchanged for weapon and ability use.  
(1 stat point = +15 Energy)

*Power* – Points that directly affect damage output.  
(1 stat point = (+/-) 2.5 base damage dealt)

*Armor* – Points that determine amount of damage taken.  
(1 stat point = (+/-) 1.5 base damage resisted)

*Unity* – Points that assist with weapon shatter and apply small bonuses to all Primary Stats.  
(1 stat point = (+/-) .5 Power, .5 Armor, +2 Health, +2 Energy)

### Sub-Stat Categories

*Critical* - % chance of landing a “critical strike” for increased damage in a singular attack.

*Fortitude* - % chance of surviving a lethal direct-damage attack (non-ability).

*Block* – Points that dictate amount of additional damage resisted by actively blocking. (1 point = roughly 1 damage resisted)

*Jump* – Points that dictate the height and distance a character can jump.  
(1 point = roughly 30% (u)meter)

*Speed* – Points that dictate how fast a character can move. Total speed is multiplied \*1.5 while *Sprinting*. (1 point = roughly .5 mph)

*Weight* – Points that dictate character fall speed, damage taken from falling, and

ability to maintain balance and/or resist being knocked down. Lighter weight = slower fall speed, less damage from falling, higher chance to be knocked down. Heavier weight = faster fall speed, more damage from falling, less chance to be knocked down. (1 point = roughly 10lbs)

*Range* – Meter range which character can see and hear enemies as well as detect invisible enemies (“fog of war” exception). (1 point = roughly 2m of sight/sound, +.25m *Cloak* detection)

*Cloak* – Points that dictate effectiveness of character active invisibility while maintaining *Cloak* on self. *Note: Range is halved while Cloak is active.* (1 point = -20% total opacity (while cloaked)(5-point minimum for 100% transparency while cloaked), retain *Cloak* +1m distance from outside perimeter of enemy’s *Range*. This effect triples while out of enemy’s immediate sight (such as behind or beside enemy))

### Synergy System of Stats

Armor is one element of a deceptively complex system in Virtue & Strife that challenges players to synergize several isolated pools of stats. The attunement of these stats can make or break a character and it is worth it to the player to invest time in figuring out what combinations work. The isolated pools of stats are 1) the class’s base stats and class-builder bonuses 2) a pool of stats that the player can freely apply to their class to boost desired areas 3) a pool of stats that the player can assign to their class but the selection is permanent (4) stats from Armor bonuses (5) any stats awarded through Passives, Abilities, or Weapons.

## Armor and Utilities

### Armor Slot Locations:

**Head** – A helmet or headpiece

**Shoulder(s)** – A brassard or mantle

**Chest** – Armor or cover for the torso

**Arm(s)** – Gauntlets or arm cover

**Legs** – Pants or leg cover

**Feet** – Boots or feet cover

**Utility** – An object for use in particular circumstances.

### Armor Examples

See APPENDIX B and APPENDIX C.

## Armaments Stats

### Base Modifiers:

**Cost** – Cost of Player Energy exchanged to invoke weapon, semi-fixed. Lower number is ideal.

**Power** – The player's *Power* Base Stat will increase by this amount when the weapon is invoked.

**Shatter** – “Health” of weapon, semi-fixed. Higher number is ideal. Depletes -1 when: an attack is blocked, damage is dealt to foe with weapon (melee), or a ranged attack is initiated (acts as ammunition). Calculated as a stat modifier: (x/5)

**Cooldown** – Time that must elapse before weapon can be re-invoked. This amount of time *resets* (starts timer over) upon invoking weapon and/or if weapon suffers shatter. The time can also *refresh* (timer set to '0') when applicable (typically awarded via class specialty, combat circumstance, or ability).

### Non-Base Modifiers:

**Weapon Effect** – An additional effect applied to weapon, variable. There are major and minor effects. Each family from the Strife and Virtue Anima identities (i.e., Exult, Create, Doubt, etc.) has their own specific effect for each available weapon.

**Weapon Weight** – There are four weapon weights based on handling.

**Short** – A smaller weapon, fewer Energy required to invoke.(- **Cost**)

**Long** – A larger weapon, grants more **Shatter**.

**Light** – A faster weapon, fewer seconds on total **Cooldown**.

**Heavy** – A slower weapon, higher **Damage** dealt.

**Weapon Damage type** – There are three weapon damage types based on intended use.

**Sharp** – Attacks ignore Cloth and Leather armor types.  
Attacking with a blade or cutting method. Slices and bisects materials.

**Crush** – Attacks ignore Metal and Elemental armor types.  
Attacking with a blunt or heavy method. Breaks and flattens materials.

**Bypass** – Attacks ignore Synthetic and Force armor types.  
Attacking with a puncture or shrapnel method. Destroys and penetrates material.

### Weapon data example:

A Red/Orange player with a **Virtue** of **Temper** and a **Strife** of **Affliction** has a Dagger weapon equipped. The player's Accord is SuVc (Ulterior Anima is assigned to Strife, Caliber to Virtue), meaning the weapon's effect will be determined by the player's **Strife** family; **Affliction**, because the Ulterior is where the player's weapon is sourced.

Example:

## Mirror\_Shard

[Dagger]

(melee, short, sharp1)

Cost: 55

Power: 15

Shatter: 11

Cooldown: 12

Effect: (Affliction)

**Cruelty**: Deals an additional 15 damage to *unarmed* enemies.

## Types of Weapons

See APPENDIX A.

## Weapon Icons



Sword



Hammer



Dagger



Mace



Spear



Staff



Axe



Rod



Firearm



Thrown



Bow



Exotic



Shield



Orb



Dual

Example of Game UI Aesthetic

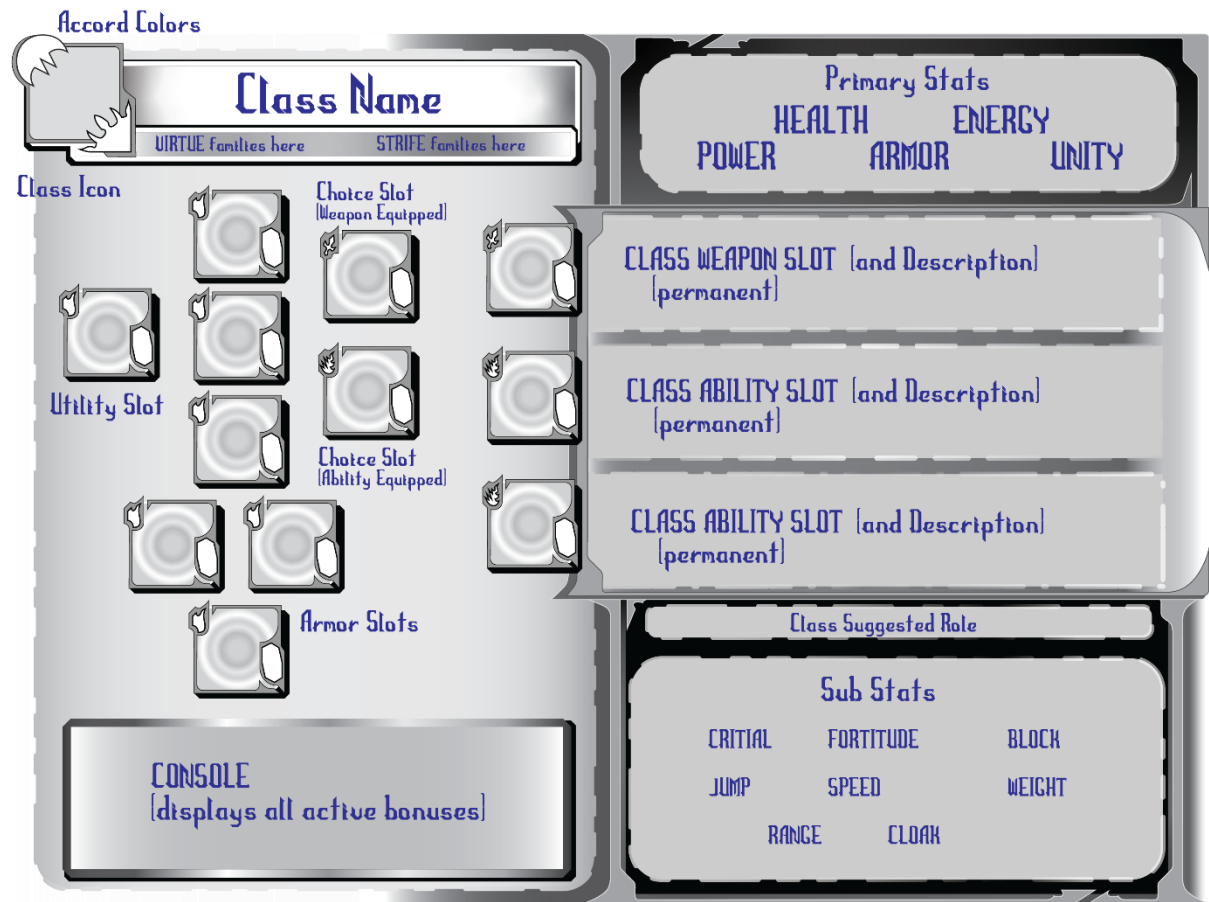


fig. 7.6 Conceptualization of game UI and icons



### **Class Types**

There are three(3) types of class that can be generated. The dictation of these classes is determined by the total number of families that are associated with the generated Accord. The primary differences found between these classes are in the kinds of Armor, Weapon, and Ability Slots, and the number of player-assigned Stat Points they receive upon generation. Each type is given 8 pre-determined “slots” for which armor, weapons, abilities, and passive abilities will be player assigned or permanently-assigned. Additionally, the class is given a number of Stat points of which coincides with the total number of (u) and (c) found in the Accord’s total manifestation code. The number of Primary Stat Points granted is equal to the number of letters in the manifestation code and the number of Sub-Stat Points granted is double the number of letters in the manifestation code. For example, an Accord with four(4) families will have a total of 16 letters in its manifestation code. Thus, the class is granted 16 Primary Stats Points and 32 Sub Stat Points.

## Conventions and Structure

### $\phi$ type “Phi”

Named for the symbol “Phi” in Greek. In mathematics, the symbol (specifically the lowercase symbol, which is used) is used to represent the “Golden Ratio”; a formula associated with aesthetically balanced architecture and the study of naturalistic forms. The numerical sequence of the “Golden Ratio” is 1.61803...(continues infinitely). Type  $\phi$  classes have 16 letters in its manifestation code and the numerical sequence of “Phi” begins with 1.6, and since Type  $\phi$  classes are already intended to be more balanced the association was made.



*fig. 7.7 Maelstromancer Class*

$\phi$  type class example: The MAELSTROMANCER

### **Ψ type “Psi”**

Named for the symbol “Psi” in Greek. The symbol is commonly used to address psychology and psychiatry. These studies relate heavily to the contemplation of identity and understanding oneself. Since Type Ψ classes are intended to be a bit more difficult to master than a Type ϕ class, this will require the player to study themselves more.



*fig. 7.8 Obelisk Class*

Ψ type class example: The OBELISK

### **Ω type “Omega”**

Named for the symbol “Omega” in Greek. **Ω** is the last letter in the Greek alphabet and is often associated with the “ending”, “final”, or “apex” of any number of concepts. Since the symbol’s relationship is heavy on “endings”, it is commonly associated with death and what happens after our lives. Since Type **Ω** classes are intended to be mysterious and paradoxical, the symbol is selected to represent this rare class.



*fig. 7.9 Harm\_Oni Class*

**Ω** type class example: the HARM\_ONI

### Class Type Assignment Dictations:

*Table 7.1 Class types and what they are given upon generation*

<b>TYPE <math>\phi</math> (“Phi”)</b> 4 Family Accord (16uc) <u>72/128</u> total (17(u) 15(c) 5(=)) <b>Easier to Play</b> Balanced, Adaptable	<b>TYPE <math>\Psi</math> (“Psi”)</b> 5 Family Accord (20uc) <u>48/128</u> total (9(u) 10(c) 5(=)) <b>Harder to Master</b> Riskier, Manageable Stats	<b>TYPE <math>\Omega</math> (“Omega”)</b> 6 Family Accord (24uc) <u>8/128</u> total (2(u) 2(c)) <b>Indeterminable Difficulty</b> Dangerous, Enigmatic
1 Class Armor + 1 Random Armor + 1 Passive(u) ( <b>choice</b> ) (u dominance) -or- 1 Class Ability(c) + 1 Random Passive(c) (c dominance) -or- 1 Class Passive(c) + 1 Class Armor (= dominance) <b>(permanent)</b>	1 Class Passive(u) 1 Random Passive(c) (u dominance) -or- 1 Class Passive(c) 1 Random Passive(u) (c dominance) -or- 1 Random Passive(u/c) + 1 Random Weapon + 1 Random Ability (u/c) (= dominance) <b>(permanent)</b>	1 Class Passive(u/c) + 1 Class Armor + 2 Random Armor(u/c)
1 Class Weapon (u dominance) -or- 1 Random Weapon (c dominance) -or- 1 Weapon ( <b>choice</b> ) (= dominance) <b>(permanent)</b>	1 Class Ability(u) (u dominance) -or- 1 Class Weapon (c dominance) -or- 1 Class Passive(u/c) (= dominance) <b>(permanent)</b>	1 Class Weapon (u dominance) -or- 1 Class Ability(c) (c dominance) -or- 1 Class Ability(u) (= dominance) <b>(permanent)</b>
1 Weapon -or- 1 Ability(c) <b>(choice)</b>	1 Random Weapon + 1 Random Ability(u/c) <b>(permanent)</b>	1 Random Ability(u/c) -or- 1 Random Weapon <b>(permanent)</b>
1 Random Passive(u) (u dominance) -or- 1 Random Passive(c) (c dominance) -or- 1 Random Passive(u/c) (= dominance) <b>(permanent)</b>	1 Random Passive(u/c) (u dominance) -or- 1 Random Passive(u/c) (c dominance) -or- 1 Random Armor (= dominance) <b>(permanent)</b>	1 Random Passive(u/c) <b>(permanent)</b>

Table 7.1 (Continued)

1 Random Ability(u) (u dominance) -or- 1 Random Armor (c dominance) -or- 1 Random Ability(u/c) (= dominance) <b>(permanent)</b>	1 Random Armor     <b>(permanent)</b>	1 Random (weapon/ability(u/c)/passive(u/c))     <b>(permanent)</b>
1 Open (weapon/ability(u/c)/passive(u/c)) <b>(choice)</b>	1 Open (weapon/ability(u/c)/passive(u/c)) <b>(choice)</b>	1 Open (weapon/ability(u/c)/passive(u/c)) <b>(choice)</b>
15 Primary Stats to <b>Distribute</b> (may be assigned and re-assigned)	20 Primary Stats to <b>Distribute</b> (may be assigned and re-assigned)	10 Primary Stats to <b>Distribute</b> (may be assigned and re-assigned)
15 Primary Stats to <b>Assign</b> (become permanent when assigned)	10 Primary Stats to <b>Assign</b> (become permanent when assigned)	20 Primary Stats to <b>Assign</b> (become permanent when assigned)
15 Sub-Stats to <b>Distribute</b> (may be assigned and re-assigned)	10 Sub-Stats to <b>Distribute</b> (may be assigned and re-assigned)	30 Sub-Stats to <b>Distribute</b> (may be assigned and re-assigned)
15 Sub-Stats to <b>Assign</b> (become permanent when assigned)	20 Sub-Stats to <b>Assign</b> (become permanent when assigned)	0 Sub-Stats to <b>Assign</b> (become permanent when assigned)

### Naming Rationale

Character class names are based loosely on the combination of their class-builder families and Anima Agency assignment. Names for all 128 classes have been establish, but the rationale for each is outside the scope of this project. However, the naming conventions follow similarly to the example below;

Example:

**Obelisk** (SuVc) (u20) **Ψ**  
(Tranquil/Create) + (Doubt)  
**Purple/Light Blue**

From a defensive standpoint, the Obelisk is a class that is naturally sturdier than the majority. With a high amount of natural *Weight*, it is a heavy class that is difficult to knock over or get off-balance. Though the class has low movement *Speed* and natural *Jump*, it can

achieve good mobility through its ability to overcome environmental obstacles and enemy attacks that would normally cause disruption (such as knock-down or snare; where the player is rendered immobile for a short duration). The Obelisk also has a Class Passive which automatically ignores a percentage of enemy-inflicted *Slow*, which would normally cause the player's movement speed or ability cooldowns to slow at a rapid rate for a short duration.

The naming rationale for the Obelisk is sourced from its class-builder families. Since the class's VIRTUE resides in its Caliber (SuVc), the aspects of "Tranquil" and "Create" are dominant in the naming, though "Doubt" does play a minor role. As an object, an "Obelisk" is a large (usually stone) monumental pillar with a squared base and pyramid-pointed top. This monument is an extremely stable design and is historically used to depict stories and iconography. These monuments exist quietly for very long durations of time and show a great sense of engineering even in ancient times. Because of this, "Tranquility" and "Creation" are observable. Additionally, the emotion of "Doubt" is one considered to be "heavy". The "heaviness" of "Doubt" can be observed in the weight of the Obelisk class's design.

## CHAPTER 8. PROPOSED GAMEPLAY



*fig. 8.1 Example of Virtue and Strife screenshot*

### Overview

In the above example, the player character (left side, orange and purple colors) is in combat with an enemy (right side, dark blue and yellow colors). The enemy is armed with a martial weapon (dagger) and intends to get close enough to attack the player. The player knows to strafe around the enemy to the best of their ability and fire their ranged weapon (firearm) from a distance. In an attempt to avoid being hit, the enemy jumps sideways to dodge. The player has still scored a hit on the enemy, dealing damage to the total health of the enemy.

Virtue and Strife is intended to be a competitive multiplayer online game. The genre could be considered a crossover between an action/shooter game and a multiplayer arena game. The game is heavily focused on player class handling and mastery versus another



player's mastery of their own class. By putting players in a limited space arena (such as for duels, team deathmatches, or free-for-all matches) the game isolates the player to their own play style in faced-paced combat situations. In games such as Massively Multiplayer Online Roleplaying Games (MMORPGs), like World of Warcraft, or in Open-World games such as Fallout 3, there can be a lot of time between instances of combat. These instances are observed in travelling from location to location, exploring new areas, or by doing "professions", where the player may hunt for resources which may be used for crafting new items or weapons.

Virtue and Strife is intended to feel like an action game with a focus on cognitive offload. The less the player has to keep track of within the broad scope of the game, the more they can focus on the individual nature of their generated class. By putting the player directly into the arena after generation, the player is made aware of the pacing of the game. Most every event that takes place in the game is intended for the player to overcome by means of combat and class utility, there is not likely to be a lot of travelling or standing around.

That being said, the game does have a social "Hub" where players can interact with others outside of combat gameplay. This location ("Hub", or standby social location) is a place where players can choose what kind of game they want to play, trade with other players, or access shops. A "lull" in games typically is experienced in a "Hub" location, where the player can rest between games in a social atmosphere. This location also allows the player time to check their class equipment, read up on skills and abilities, and prepare themselves for their next battle. The "Hub" location in Virtue and Strife is a fictional realm called "Ubiety".

## Activity Diagram

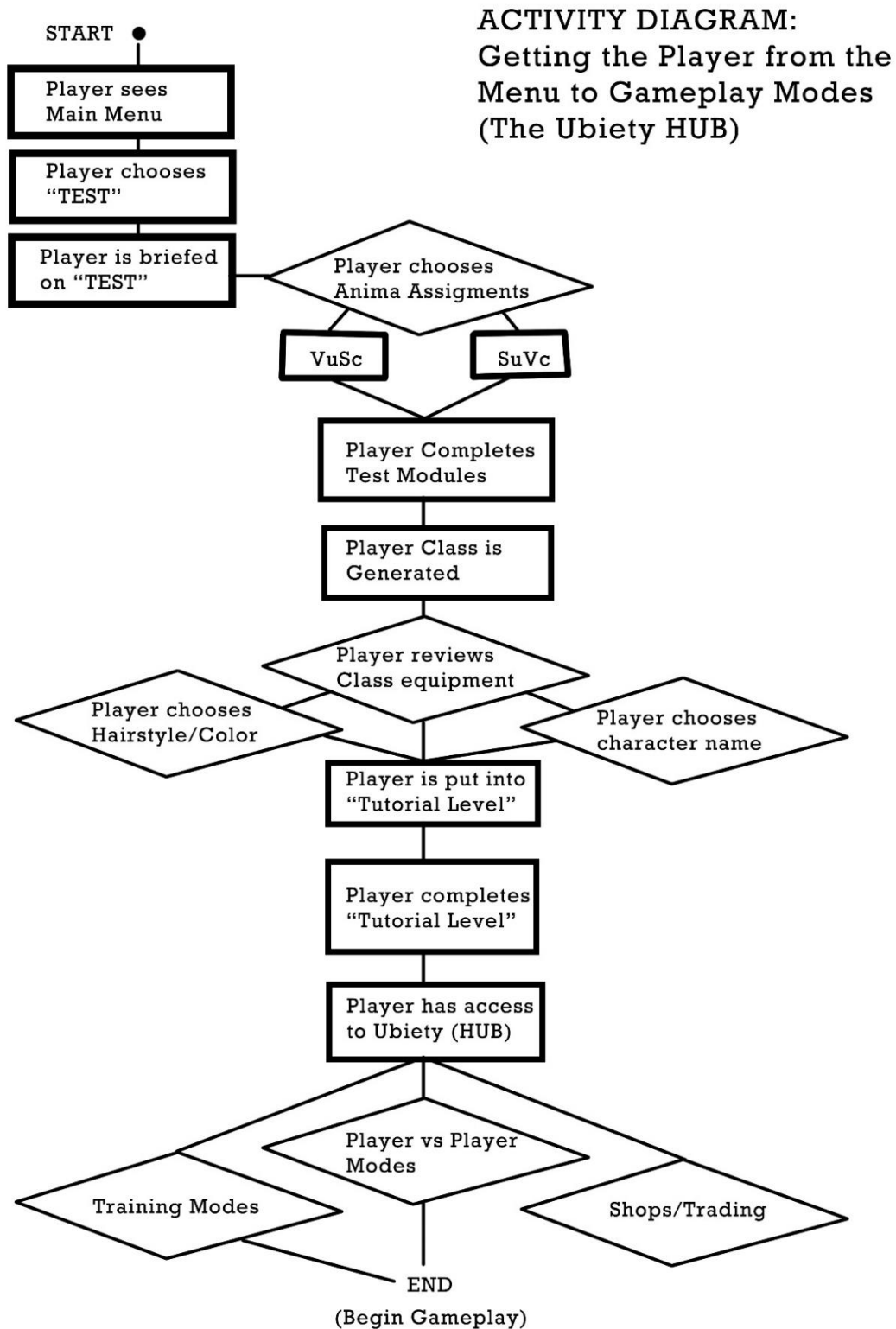


fig. 8.2 Activity Diagram of player getting to regular gameplay

## **Ways to Play VS**

### **Single Player**

In Ubiety, there is a platform which allows the player to access Single Player modes. These modes are primarily aimed at training the player's class and exposing the player to lower-stress versions of what they will experience when they choose to battle with or against other players.

### **Tutorial Level**

When the player is generated their class, they will be placed into a "tutorial level". From a narrative standpoint, this level is the path the player's character takes to exist. When the class is generated, it is still only a "concept" until it can get to the realm of Ubiety. Upon defeating the tutorial level, the player's character may enter the realm of Ubiety.

The level consists of a basic arena field; a medium-sized room with no ceiling and a few environmental assets and hazards (such as stairways, pillars, a bottomless pit or two). Additionally, there will be "mirage enemies" that will attack the player with various abilities and weapons but will deal no damage to the player. The player's abilities and weapons will be locked at the beginning of the level. The player will first be instructed to move about the arena and get used to movement and jumping controls. The first "mirage enemy" (a basic silhouette of any class) will appear after the player has moved and jumped around for a minute or so. It will be stationary in the center of the arena. The player will be instructed to defeat the stationary enemy using unarmed attacks. Upon defeat, another enemy will appear, also stationary. The player's weapon will be unlocked, and the player will be instructed to defeat the enemy with their weapon. Upon defeat, a third enemy will appear, still stationary. The remainder of the player's abilities and weapons will be unlocked, and the player will be

instructed to defeat the enemy using any method of combat. Upon defeat, multiple enemies will appear at varying times, all of them attacking the player with a variety of attacks and weaponry. The player will not receive damage from the enemies. The player will be instructed to defeat 10 enemies using any method of combat.

Lastly, a final enemy will appear in the middle of the arena. The enemy will be a copy of the player's class and will attack the player. This enemy will deal damage to the player. If the player is defeated, they will respawn and have to fight the enemy again. Upon defeat, the player will be allowed to enter the realm of Ubiety and begin regular gameplay.

### **Training Modes**

Training is the recommended mode for players beginning the game. This opens up a few game modes to the player of which they can combat artificial intelligence. These AI "bots" will also be classes generated in a similar fashion to the player, so the player may test themselves against enemies similar to what they will face when they choose to duel other players, but with less anxiety involved.

#### ***Duel Mode (1v1 vs. AI in an arena)***

The player can duel a single "bot" in 1 versus 1 combat in a small arena. The winner is the last player standing. Best 2/3.

#### ***Deathmatch Mode (5v5 with and vs. AI in an arena)***

The player can team up with four other "bots" and face-off against another team of five "bots". The winners are the last team standing. Best 2/3.

### ***Objective Modes (various modes with AI)***

These modes place the player in a team of AI versus a team of only AI. Objective mode opens the game up to new ways of using the player's class. Instead of combat focus, these modes combine fighting and maneuvering with different win/lose goals. Some examples of these modes are as follows:

#### **Capture the Flag:**

The goal is to get to the enemy territory and capture an object (flag, icon, banner, etc). This object is located in the middle-back of enemy territory, upon a pedestal. The object is successfully captured when it is brought to the pedestal on your own side. This awards the team a single point. First to three(3) captures wins the game. As players and AI seek to capture the object, they will encounter opposition from the enemy team. Players and AI must use their class abilities and skill to immobilize or eliminate enemies. If a player or AI is eliminated, they will have to wait a short duration of time before returning to the game.

#### **King of the Hill:**

A map with various designated locations is used in this game mode. The game will begin by choosing a location on the map. The teams must capture this location and hold it for 30 seconds. The location is captured when there is no opposition upon the location. After a team achieves 30 seconds, the location of the "hill" is changed, and the team is awarded a point. First team to three(3) points wins the game.

### **Multiplayer**

This mode is the primary mode of Virtue and Strife. Since the game revolves around competition, it is recommended that the player tries these modes after trying Single Player in

order to get the full experience of the game. These modes do not exclusively pit the player against other players, as many modes require team work.

### **Player Vs. Player (PvP)**

Standard Arena-based combat with and against other players.

### ***Duel Mode (1vs1)***

A single match between two players. The winner is the last player standing. Best 2/3.

### ***Deathmatch Mode (5vs5)***

The player teams up with four other players versus a team of five other players. The winners are the last team standing. Best 2/3.

### ***Objective Mode (various modes)***

Same as Single Player modes but excludes AI “bots”.

### ***Trials of Fire (2vs2vs2vs2vs2)***

A larger map consisting of more obstacles and environment elements than typical duel maps. This mode places the player with another random player and they will combat several other “duos” within the map. The last team standing is the game’s winner.

### ***Battlezone Mode (1vs50, 2vs50, 4vs50)***

A very large map consisting of 50 players. The player may enter these games alone, with a teammate, or with three teammates. The last player or team standing wins the game.

### **Expected Player Goals**

Players will likely fall into two common groups; “casual” players and “hardcore” players. The difference in these two groups is based on how much time the player spends on both the gameplay aspect and the class optimization aspect. If a player spends little time on optimization of their class but a fair amount of time in the gameplay modes, they are likely a casual player, whereas someone who spends a lot of time observing other players, taking their stats and abilities into account and using their gameplay time to advance their class (through rewards and currency acquisition) is likely more of a hardcore player. These two groups experience “fun” from gaming in different ways and will likely do so in “VS”. These establish two different goals for players; “fun” achieved through playing the game regardless of outcome with a large amount of cognitive offload, or “fun” achieved through victory over other players and shrewd understanding of the game’s mechanics. The main goal of the latter group is likely to achieve a high ranking in ranked competitive game modes.

Regardless of ranking and time spent, players in both groups will benefit from playing the game and earning points. These points go towards either “grand scheme” game events (such as “seasons”, or planned events) or towards individual rewards (such as “lockboxes”, of which can contain weapons, armor, and/or class abilities).

### **Point Acquisition**

Gain points based on victory conditions of game modes and player eliminations. Points are added to grand scheme pool of points which affects all players. These points dictate player rewards at the end of a season. There are two groups of points contained in two different pools; Ulterior and Caliber points, and Virtue and Strife points.

### **Ulterior and Caliber Points**

Game-mode based point accumulation. Players are assigned either Team Ulterior or Team Caliber at beginning of any game mode. Victory results in winning team's points added to grand scheme point pool.

#### **End of Season:**

If point values lean heavily in one direction (Caliber or Ulterior) the dominion is victorious, and rewards are administered to player classes (Lock boxes, Cosmetics, etc.). Players with classes in the winning dominion (Caliber or Ulterior) receive small individual rewards. Players with classes in (=) dominion receive a small reward if there is a clear victor. If the point value is considered balanced, all dominions receive rewards and the reward value is increased. Players with classes in the (=) dominion receive an even larger reward if the point values are considered balanced.

Points are reset at beginning of each season.

### **Virtue and Strife Points**

Individual point accumulation via enemy elimination and/or game goal achieved (captured a flag in “Capture the Flag”). The point source is based on agency assignment conditions. Point gain is doubled based on team.

Example:

An **SuVc** player class will gain double STRIFE points if playing on TEAM

ULTERIOR because their STRIFE is associated with Ulterior. The same player will



earn double VIRTUE points on TEAM CALIBER because their VIRTUE is associated with their Caliber.

Breakdown:

(SuVc) players -

gain STRIFE points for eliminating (SuVc) players.

gain VIRTUE points for eliminating (VuSc) players.

(VuSc) players -

gain STRIFE points for eliminating (VuSc) players.

gain VIRTUE points for eliminating (SuVc) players.

### **End of Season:**

Individual player reward is based on the balance of VIRTUE and STRIFE points. The smaller the margin between total VIRTUE and total STRIFE points, the greater the end-of-season reward. Players with classes in the (=) dominion have a chance to get very high rewards if the margin is small.

## How to Play a Class (Gameplay Example)

*This example will use the class called MAELSTROMANCER.*



*fig. 8.3 The Maelstromancer Class in battle*

Above is an example of the Maelstromancer Class using the Class Unique Weapon assigned to it: the TEMPEST BOW, which creates small swirling vortexes on the environment when its arrows make impact with the ground, walls, or other environmental objects. These vortexes deal damage to enemies standing within their boundaries.

The character class at a glance:

## MAELSTROMANCER

VTU/TTRRF (c7-u9) 16(u dominion)

V:(Tranquil/Lucidity)(c2-u6) S:(Grief/Affliction)(c5-u3)  
(SuVc)

Granted upon generation:

2 Permanent Class Assets (1 Weapon, 1 Armor)

3 Permanent Random Assets (1 Ability, 1 Passive, 1 Armor)

3 Choice Assets (1 Weapon, 1 Passive, 1 Open)

The Maelstromancer is granted a weapon and piece of armor that are unique to the class. Every Maelstromancer is automatically given the same unique weapon and unique piece of armor. These are permanent and considered fundamental to the basic design of the class. No other classes have access to the Maelstromancer's unique weapon and unique boots.

Unique Weapon:

### TEMPEST BOW

Maelstromancer Unique Weapon

Bow

30 second Cooldown

3 Shatter

39-55 Sharp1 Damage

+2 Unity

Effect:

*Maelstrom Arrows*

This weapon's projectiles create small maelstroms at the point of impact.

The 5meter radius maelstroms deal 20 damage/second to enemies standing within them. Each maelstrom lasts for 8 seconds before disappearing.

Unique Armor:

### PULSE BOOTS

Maelstromancer Unique Armor

Boots

6 Metal Armor

+1 Weight

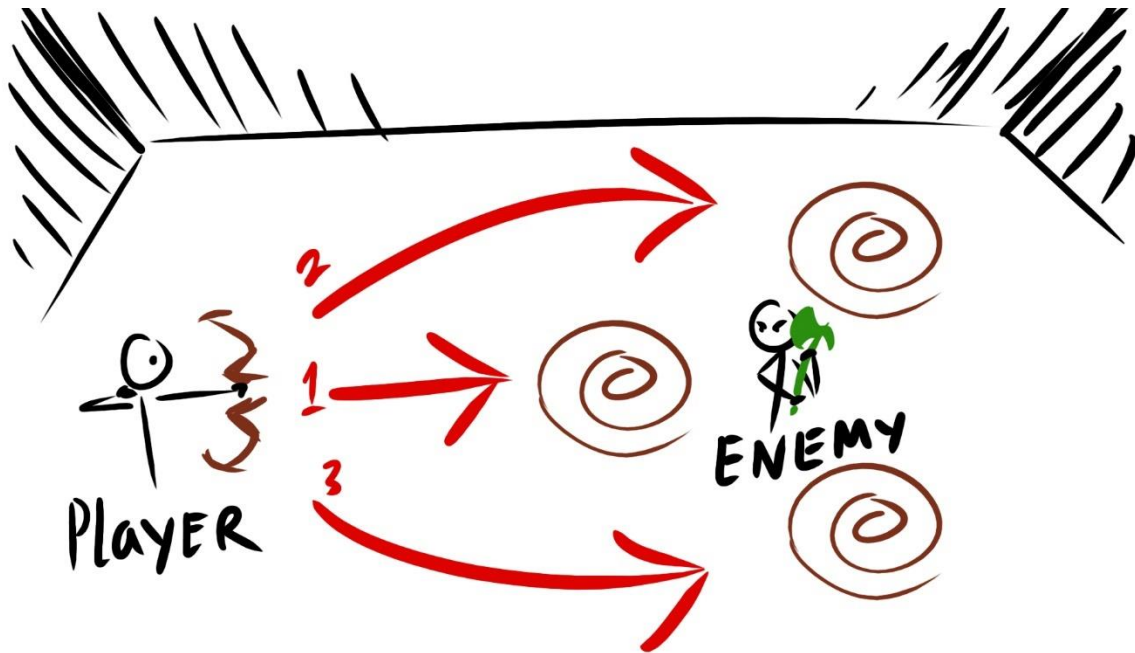
Effect:

*Impact Surge*

Taking damage from falling refreshes the Cooldown of TEMPEST BOW by 8 seconds and increases Maelstromancer's movement speed by 30% for 3 seconds.

### Tactical Combat Examples

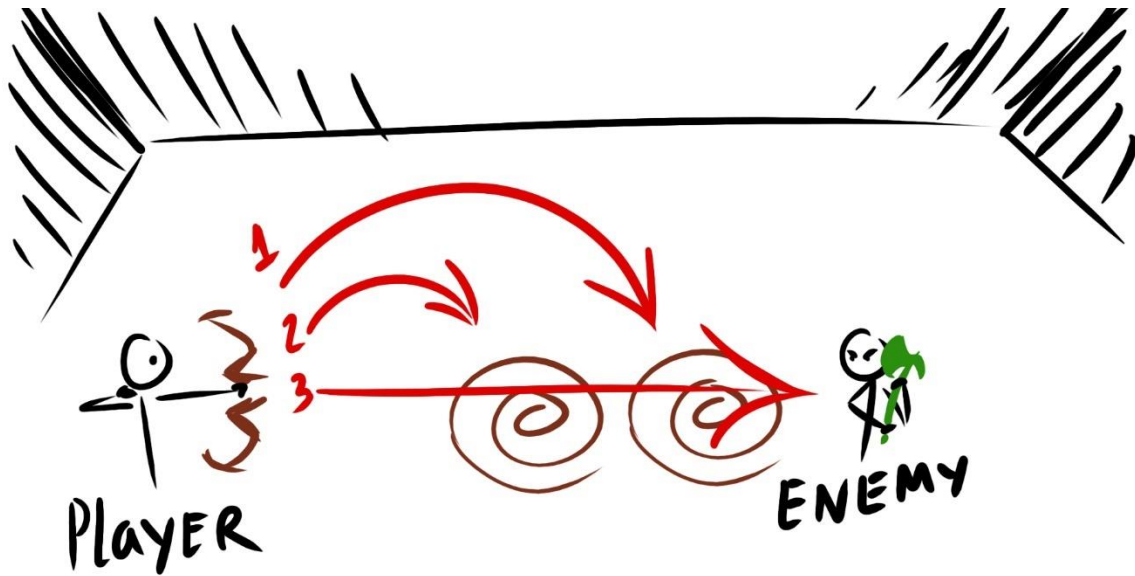
The Maelstromancer's most basic method of combat would be to make the most of the TEMPEST BOW weapon combined with the PULSE BOOTS. With the few Shatters the weapon has (3) combined with its long Cooldown (30 seconds), the Maelstromancer has to make the most of its limited ammunition in preparation for a long and dangerous waiting period (a 30 second Cooldown on a weapon leaves the character unarmed for that duration).



*fig. 8.4 Gameplay tactic example - Surrounding*

One tactic would be to fire the three(3) shots the bow has in a grouping around the enemy, creating a damaging barrier around them. The first [1]shot directly in the path of the enemy, and the following [2,3] shots adjacent to the enemy (to the best of the player's aiming ability). The Maelstromancer may now strafe the grouping of created maelstroms, aiming to keep the enemy within the bounds of them for as long as possible. This will maximize the damage output of the Area of Effect of the maelstroms created by the TEMPEST BOW. If

the enemy intends to chase the Maelstromancer, it could be within the bounds of three maelstroms, which would be a lot of damage dealt by the Maelstromancer to the enemy while the TEMPEST BOW is on Cooldown.



*fig. 8.5 Gameplay tactic example - Leading*

Another tactic would be to use the maelstroms defensively. If the enemy is attacking with a melee weapon, the Maelstromancer may [1]aim a shot at the ground in the path that the enemy is moving (likely to be in the direction of the Maelstromancer). This will likely force the enemy to move to one side of the maelstrom or walk through it. If the enemy walks through it or changes their direction to avoid it, this is a good opportunity to [2]shoot another shot at the ground in front of the enemy a second time or to [3]aim directly at the enemy. This results in two forms of sustained damage; one being damage taken over time followed by a successive bout of damage over time, the other being damage taken over time followed

by *spike* damage (meaning as much damage as possible in one attack, opposed to damage received over time).

### Positioning Tips

Positioning yourself in any competitive multiplayer game is an important and often overlooked tactical aspect. The Maelstromancer is at a disadvantage when their bow shatters, leaving them to rely on unarmed combat attacks, abilities, or a second weapon to help them survive the long cooldown of the TEMPEST BOW, so positioning is vital in the Maelstromancer's survivability.

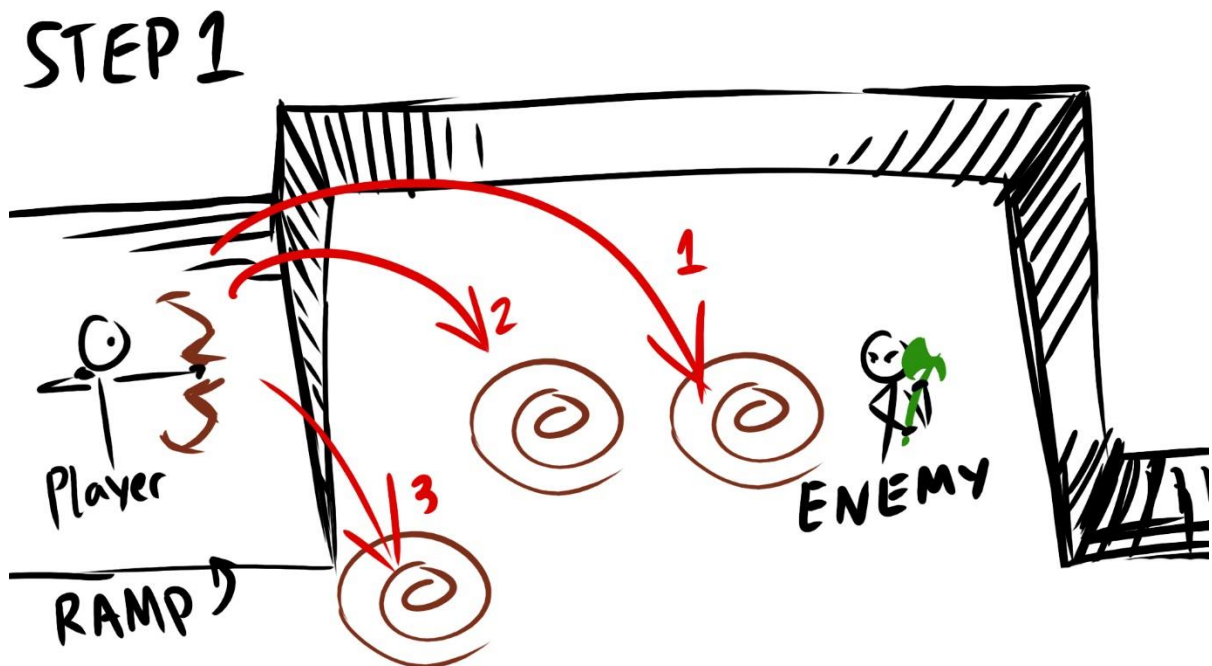


fig. 8.6 Gameplay tactic example – Escape preparation

One tactic for positioning would be to find an area where the Maelstromancer can take light fall damage at their choosing. This can be risky, as fall damage is the same as regular damage; it lowers the player's health points, which results in elimination when it hits zero (0). But, the benefit of the PULSE BOOTS is that the Cooldown on the TEMPEST BOW is lowered by 8 seconds and the Maelstromancer is granted a hefty movement speed boost for 3 seconds after taking any amount of fall damage. This is valuable for escaping an enemy that is making an aggressive advance on the Maelstromancer. By sticking close to a nearby ledge, the Maelstromancer can [1,2,3]fire its shots freely, knowing that it can jump down from the ledge, sustain a small amount of fall damage, but gain the benefits of the PULSE BOOTS. This gives the Maelstromancer a speedy escape and a boost to the Cooldown of the TEMPEST BOW.

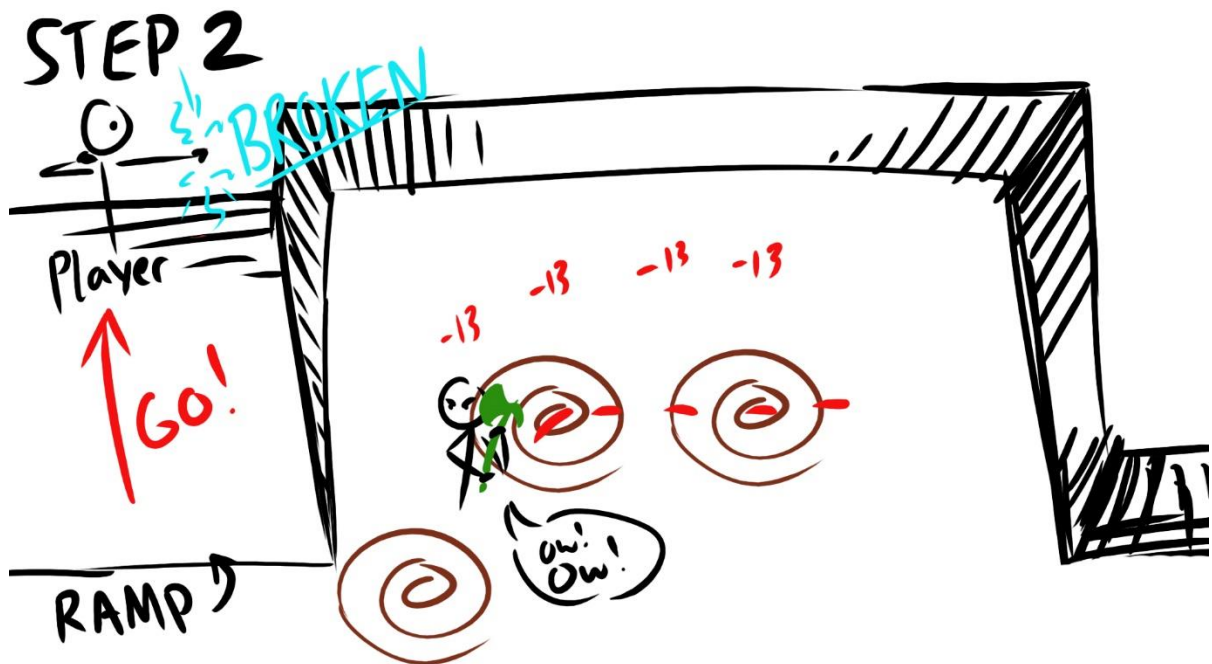


fig. 8.7 Gameplay tactic example – Escape initiation



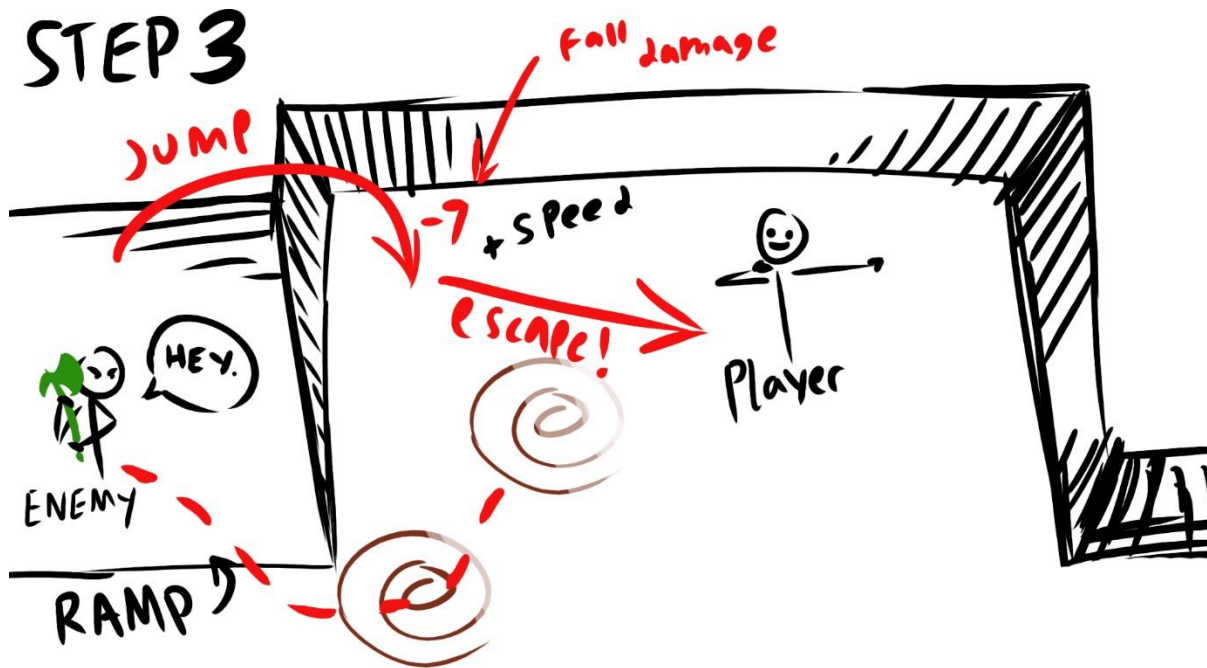


fig. 8.8 Gameplay tactic example – Successful escape

The above example of combat utilizing the Maelstromancer's basic "kit" (weapons, armor or abilities permanently associated with the class) is just one way a player can play this class.

There are lots of tactical advantages the Maelstromancer possesses, but each class in Virtue and Strife will have their own tricks up their sleeves. From hidden explosive traps to the power of flight, there are many ways a player can use their class. Observing the strengths of the class are the best ways of gaining tactics in combat, so recognizing and embracing what your class is capable of is something that may be acquired over time.

### Examples of Combat Abilities

See APPENDIX E.



## CHAPTER 9. “THE TEST”

### The Goal of the Test

VS is a game where the player is challenged to use what could be considered their strongest positive trait in conjunction with something they struggle with internally. This combination of their “Virtue” and “Strife”, called the Accord, creates a dichotomy of “self” that the player is, to a considerable degree, stuck with. The player must use their “Virtue” and “Strife” to master their character class and find ways to defeat challenges and other players based on what Accord is generated for them by the Test.

This test establishes the player’s Anima Identities (Ulterior and Caliber) and their Anima Agencies (which one is associated with “Virtue” and which with “Strife”). These establishments are gained through a set of 6 player-made selections based purely on loose aesthetic preference of intentionally low-precision options. The selections are two-choice options contained in “modules”, for a total of 6 modules (three modules for Virtue and 3 modules for Strife). When the player completes this, they are generated a character class based on the selections made in the Test.

As a whole, this series of steps not only builds a more unique video game avatar for a market that could definitely improve on player individuality, it tackles one of the most-fought battles in the world of game design; player attention vs. time. Creating a more individual-focused multiplayer game experience requires a lot of the player’s attention, which is asking a lot out of an audience that, especially when considering the “casual gamer” market, is primarily not in the mood to work hard when gaming. The process of assigning Animas to agencies followed by the 6 selections creates an interactive experience that feels less like work and more like an exercise in self-assessment. Immersing the player in the environment

while they make selections adds a layer of distraction to the reality of the situation; making a player willingly take a test.

In order to attract a wider audience of players, this test needs to produce the most results possible with the fewest steps possible. But those steps cannot be too few: if this process only required the push of a single button to generate a character that was supposed to represent the player to a believable degree, it would likely receive scrutiny for poor design and lack of accuracy. The length of the Test is very short compared to similar tests, such as the Jung Personality test, of which is comprised of 65 questions and produces 16 potential results. Though the Jung test will narrow down the specifics of a person and produce a result of alarming accuracy, Virtue & Strife is interested in broad variables. Because of this, the Test, with only 7 total selections can still produce 128 unique results. Regardless of personal accuracy, being generated a result out of a pool of 128 is more unique feeling than a result from a pool of 16. Additionally, after the selections are made, the player is more likely to be accepting of the class generated for them if they both feel like they had some sense of control over the outcome and experience a feeling of reward for completing the Test.

Lastly, the “aesthetic choice” aspect of the Test is based solely on what option (out of two options) that the player “likes” over the other option. This can become confusing in the Strife modules, as the player will be challenged to choose what they “like best” out of two apparently negative options. To sum up the goal of the Strife modules compared to the Virtue modules, the player must choose the “lesser of two evils” instead of an option that simply pleases them more than the other.

### **The Test Process**

The Test will output a character class for the player based on the player's six(6) selections. (three(3) selections per test module, two(2) modules total).

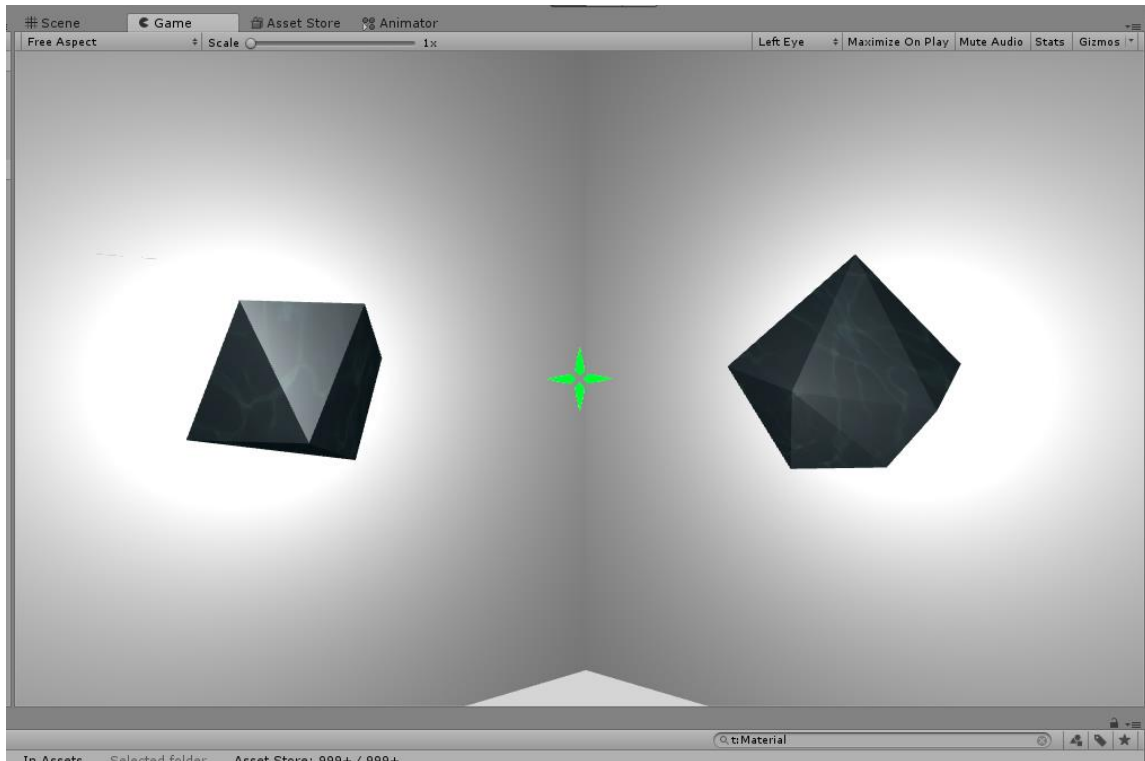
This aspect will require further testing to acquire more cohesive aesthetic examples. A pilot study of 8 volunteers took the finalized version of the Test. I did not collect personal information from these volunteers. The interactions between the volunteers and the Test were observed by me but not recorded. I did not collect hard data on the interactions, rather I observed the volunteers' reactions. I did not need IRB approval for this pilot study.

#### **In the VR environment:**

Players will start by being shown a short description of their task and an example of a potential outcome of the Test (two randomly colored Animas and the Class Code generated for class identifying). Next, the game will make it very clear that when they begin the Test, **they will be unable to take the Test again**. When they agree to this, they will move on to the first testing screen. Players will see two floating "orbs".

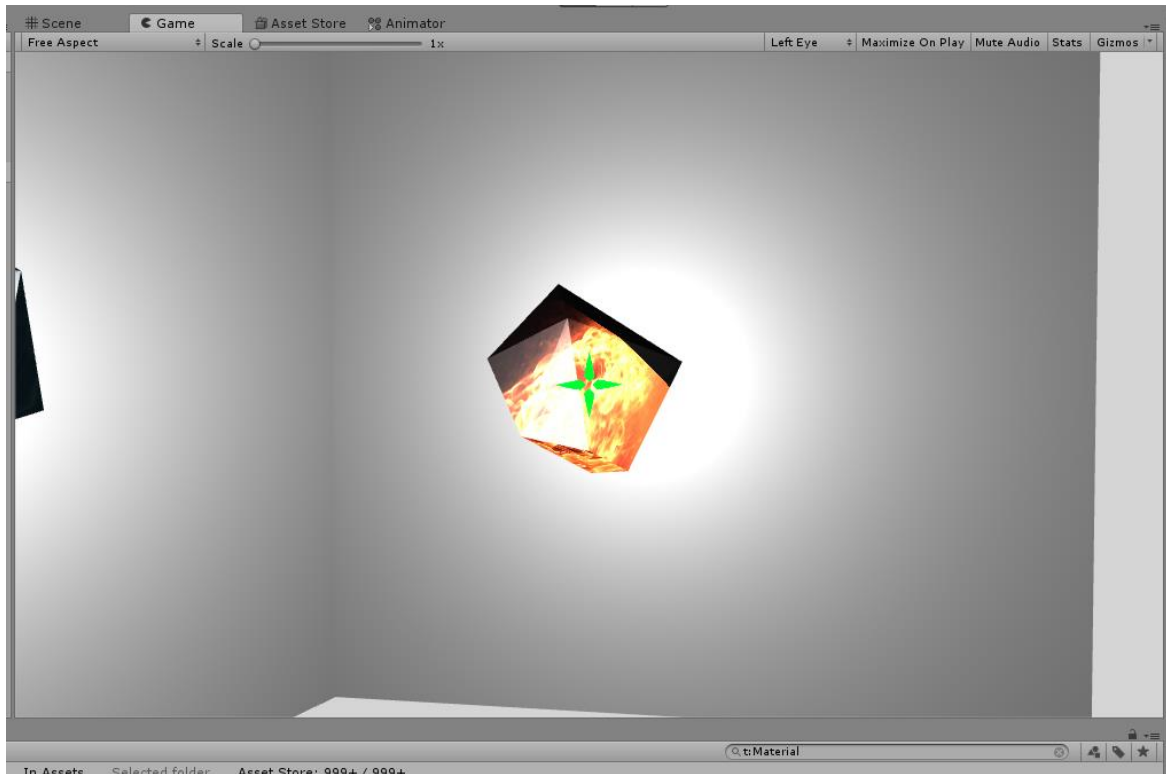
There are two orb options per test module:

## Module Examples



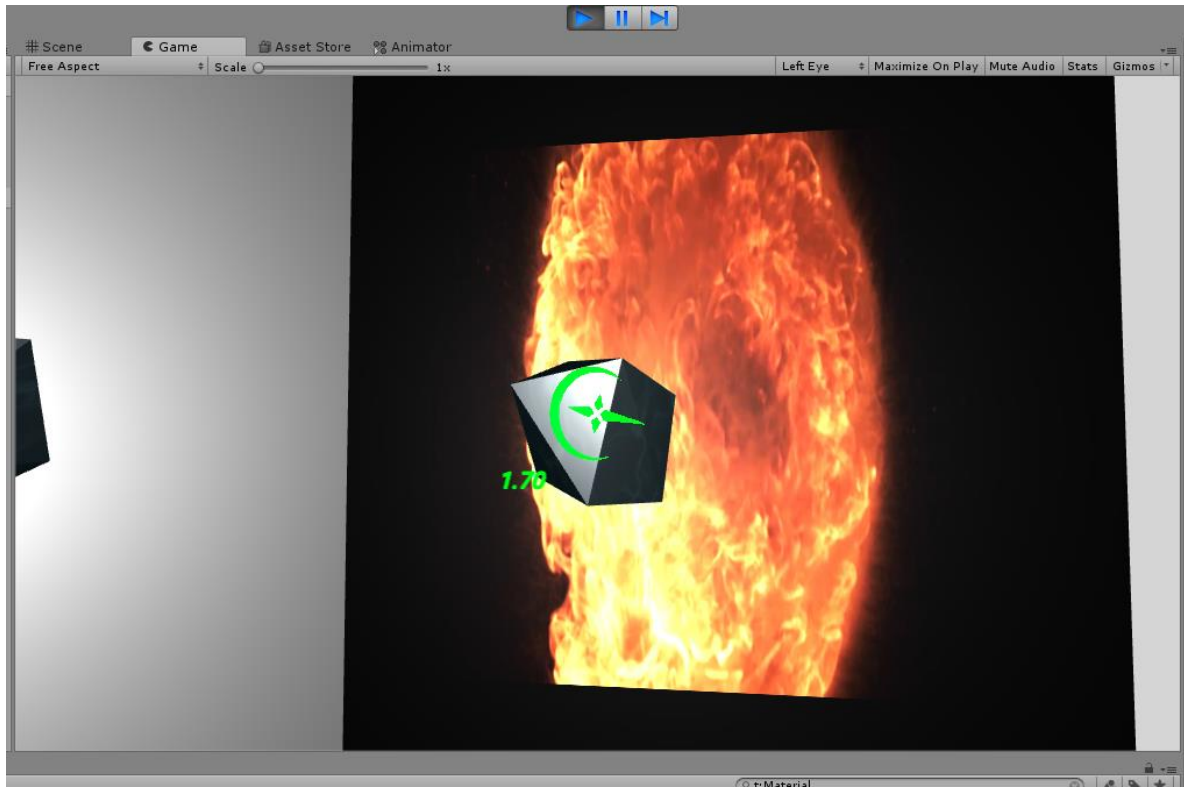
*fig. 9.1 View inside the Test – Player sees two “orbs”*

Inside the first module, the player will see the same two floating orbs. Upon placing the reticle over the orb, the player may view a brief animation of what the orb relates to. The player does not fully engage the orb unless the headset button is being held down.



*fig. 9.2 View inside the Test – Player sees preview*

The player does not make a complete selection until an orb is engaged for the full duration of 8 consecutive seconds. The player must choose the orb that they prefer to experience over the other orb option.



*fig. 9.3 View inside the Test – Player selects an option*

The player must make a selection of one of the two options in order to advance to the next portion of the module. As the player holds the headset button down, the effect of the selection intensifies and/or increases vividness.

**TEST Part 1: Establish “VIRTUE”****Test Sequence:**

Player must choose aesthetic preference:

Module 1:

[V]. Campfire, laughing, sounds of night (Tranquil, **Lucidity**, **Temper**)

-OR-

[I]. Falling from sky, Sun shining, ocean sounds (**Exult**, **Resolve**, **Action**)

Module 2:

[R]. Morning, office overlooking city and park (**Gravity**, Charm, **Resolve**)

-OR-

[T]. Evening, bedroom, desk, galaxy, cat, chill-hop (**Create**, **Exult**, Tranquil)

Module 3:

[U]. Sport (**Lucidity**, **Action**, Charm)

-OR-

[E]. Sculpture Garden (**Temper**, **Gravity**, **Create**)

VIRTUE returns:

V,R,U = Tranquil, **Lucidity\*2**, **Temper**, **Gravity**, **Charm\*2**, **Resolve**, **Action**  
(CUUUUUUU) (C=1, U=7)

V,R,E = Tranquil, **Lucidity**, **Temper\*2**, **Gravity\*2**, Charm, **Resolve**, **Create**  
(CCUUUUCC) (C=4, U=4)

V,T,U = Tranquil\*2, **Lucidity\*2**, **Temper**, **Create**, **Exult**, **Action**, Charm  
(CUCUUUUU) (C=2, U=6)

V,T,E = Tranquil\*2, **Lucidity**, **Temper\*2**, **Create\*2**, **Exult**, **Gravity**  
(CUCUCCUCCCCU) (C=7, U=5)

I,R,U = **Exult**, **Resolve\*2**, **Action\*2**, **Gravity**, **Charm\*2**, **Lucidity**  
(UUUCCCCCUUU) (C=6, U=6)

I,R,E = **Exult**, **Resolve\*2**, **Action**, **Gravity\*2**, Charm, **Temper**, **Create**  
(UUUCUUCC) (C=3, U=5)

I,T,U = **Exult\*2**, **Resolve**, **Action\*2**, **Create**, Tranquil, **Lucidity**, Charm  
(UCCCCCCC) (C=7, U=1)

I,T,E = **Exult\*2**, **Resolve**, **Action**, **Create\*2**, Tranquil, **Temper**, **Gravity**  
(UCCCCCCU) (C=6, U=2)

**TEST Part 2: Establish “STRIFE”**

(NOTE: When player makes a selection in the STRIFE module, the definition return is opposite of the player’s selection. The player will choose what they aesthetically prefer over the other and the returns will be accurate.)

**Test Sequence:**

Player must choose aesthetic preference:

Module 1:

[S]. Deep cave. (Anxiety, Shame, Phobia)

-OR-

[TT]. Flames, screams are heard, vision is engulfed. (Doubt, Grief, Affliction)

Module2:

[RR]. Mirror-like cracks appear in vision until player’s view ‘breaks’, shattering sounds get louder and sharper. (Asphyxia, Shame, Grief)

-OR-

[II]. A mass of plant-like spines appear in player’s vision. (Anxiety, Vex, Overwhelm)

Module 3:

[F]. Bugs begin to appear, eventually a swarm fills the area and crawls over the player’s vision. (Vex, Affliction, Phobia)

-OR-

[EE]. Water rushes into the area and submerges the player’s view. Bubbles and rushing water fills player’s view until the streams of bubbles grow longer and the player’s view gets darker. Silence. (Overwhelm, Doubt, Asphyxia)

**STRIFE Returns:**

(player selection in parentheses)

(TT,II,EE)= S,RR,F = Anxiety, Shame\*2, Phobia\*2, Asphyxia, Grief, Vex, Affliction  
(CUUUUCC) (C=3, U=5)

(TT,II,F)= S,RR,EE = Anxiety, Shame\*2, Phobia, Asphyxia\*2, Grief, Overwhelm, Doubt  
(CUUUCCCU) (C=4, U=4)

(TT,RR,EE)= S,II,F = Anxiety\*2, Shame, Phobia\*2, Vex\*2, Overwhelm, Affliction  
(CUCUUUCCUCCC) (C=7, U=5)

(TT,RR,F)= S,II,EE = Anxiety\*2, Shame, Phobia, Vex, Overwhelm\*2, Doubt, Asphyxia  
(CUCUCCUU) (C=4, U=4)

(S,II,EE)= TT,RR,F = Doubt, Grief\*2, Affliction\*2, Asphyxia, Shame, Vex, Phobia  
(UUUCCCCC) (C=5, U=3)



(S,II,F)= TT,RR,EE = **Doubt\*2**, **Grief\*2**, **Affliction**, **Asphyxia\*2**, Shame, **Overwhelm**  
 (UUUUUUUCCCCU) (C=4, U=8)

(S,RR,EE)= TT,II,F = **Doubt**, **Grief**, **Affliction\*2**, Anxiety, **Vex\*2**, **Overwhelm**, **Phobia**  
 (CCCCUCCC) (C=7, U=1)

(S,RR,F)= TT,II,EE = **Doubt\*2**, **Grief**, **Affliction**, Anxiety, **Vex**, **Overwhelm\*2**, **Asphyxia**  
 (UUUUCCUU) (C=2, U=6)

**:END of TEST**

This marks the end of the Test. The returns generated by the Test will determine the player's class. The player may now review their generated class, choose an aesthetic hairstyle, create a name for their character, adjust the character's gender and/or apply stat points to optimize the generated class to better fit their play style.

## CHAPTER 10. CONCLUSIONS, FINAL THOUGHTS & FUTURE DIRECTION

### Conclusions of Research and Game Development

The Philosophy aspect of this game took on a life of its own that I was almost not prepared to fully develop. As I continued to design elements of the game, such as the duo-tone color scheme and the loosely futuristic aesthetic, I was always asking myself “Why?”. I wanted to have clear reasoning for my design choices and what things meant. I found my answers in Philosophy. This is likely due to the main theme of the game, which is a relationship between a person’s “good side” and “bad side”, in broad terms. This contemplation of “light” and “dark” is a highly discussed topic in philosophy throughout the ages, which forced this game in that direction; a chance for discussion.

What does an identity *look* like? What does it *feel* like? How can a personality exist if we cannot touch it or measure it? Through the testing module and character creation aspect of this game, I hope to achieve a further discussion about identity, how we feel about ourselves and how we view others. By assigning the duo-tone colors to a player and removing skin tone, the player is left with an identity that is new to them, but still represents a unique individual with personal drawbacks and great strengths. This will hopefully promote a discussion within the player about what the colors mean to them, how they achieved them through the Test and how they can best utilize their skills in an openly competitive world. Though this competition aspect revolves heavily around combat and tactful maneuvering of a battlefield, the competition of survival parallels the invisible (or sometimes not invisible) competitive nature that exists in our real lives (as briefly expressed in chapter 2 with the examples of Chess and sports). I believe that by using this game design document I can potentially achieve the goals I set forth for myself.

## **Limitations**

Although, through creating this game document and proposing discussions about how we reflect upon ourselves as individuals, I am reminded that I am faced with limitations. Justifying my designs through inspirations found in philosophy and psychology do not make me either of these things as a professional. I am not a psychologist and I understand that my rationale for the psychological and sociological aspects of this game was acquired through research in fields that I do not professionally associate with. Thus, my hypotheses on how this game will positively affect the player as an individual and society as a whole are only speculative at this time.

Lots more testing is a serious necessity for further justifying the design of this game. The Test is likely the area that would best benefit from more testing. I was able to test the version of the Test included in this thesis with a pilot study consisting of 8 individuals, but the results I got were mixed (gained through comments). I concluded that the final design would need more UI and clearer instructions, but also that the choices aspect needs further review. I want to test the current selections further for clarity before I experiment with other ways of “aesthetic considerations” that address personality concepts (see Future Directions below).

## **Future Direction of VS**

I want to finish the Player Class List and attempt to create this game. Whether it is pitched as a project to a company or created myself using Unity, I want to try and see if this game can come to life. I believe that this game’s main concept is a market currently untapped or at the least not a focus. Player individuality in multiplayer is something the gaming

industry can strive for, as the progression of player inclusion and immersion constantly evolves with different demand.

I will need to further test the Test, as I had stated above. I would like to consider using more abstraction in the selections, as the current selections are rather specific. Though they convey clear ideas, there are specificities associated with each selection that could alter a player's choice based on an unpredictable nuance from the player's personal background.

Lastly, I want to incorporate the game into a webcomic. Currently called "Annex::Anima", the story plot heavily revolves around the idea that an "Anima" (in the context of this story we are referring mainly to the "Uterior") can be something "annexed" from the metaphysical realm, captured, and now communicated with in the physical world. The setting takes place in a fictional city cut off from the rest of the world called "Reverie". This secret city is home to researchers of all walks of life, all of whom are studying concepts that the world isn't ready to receive. One of these concepts is the capturing and everyday use of an Anima, which is a living concentration of metaphysical information somehow adhered to the human conscious. The story follows a girl whose mind (Uterior) is replaced by an Anima. This causes the girl to have an entirely new identity and view of the world, as the replacement Anima is not experienced with the physical world, rather it has only a broad idea of it. This sparks an ethical dilemma in both the identity of the girl and the use of Animas in everyday life, especially when they're trained to fight players in a video game. Using "VS" as the game in the webcomic, I want to explore character identity through the way the video game interprets their class. If a character acts one way outside of the video game but the game reveals them to be somebody else, I feel like this is an interesting story convention that can cultivate engaging plotlines.



*fig. 10.1 Title of future direction webcomic*

### **Final Thoughts**

This document is designed to fulfill both the requirements of a college-level thesis and contain the necessary elements found within a game development document, of which my committee and I refer to as the “God document”. This, in short, means that it serves both a research-based argument towards the benefit of player individuality in modern gaming and encouragement of positive change as well as a growing reference guide to the design of a game from start to finish.

I am not a psychologist.

– Casey Bridgham

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**APPENDIX A. WEAPON TYPES****Daggers**

[melee, short, sharp1][-Cost, Advantage Cloth/Leather 25%]

**Spear**

[melee, long, sharp1][+Shatter, Advantage Cloth/Leather 25%]

**Sword**

[melee, light, sharp2][ -Cooldown, Advantage Cloth/Leather 60%]

**Axe**

[melee, heavy, sharp2][+Damage, Advantage Cloth/Leather 60%]

**Mace**

[melee, short, crush2][-Cost, Advantage Metal/Elemental 60%]

**Staff**

[melee, long, crush1][+Shatter, Advantage Metal/Elemental 25%]

**Rod**

[melee, light, crush1][-Cooldown, Advantage Metal/Elemental 25%]

**Hammer**

[melee, heavy, crush2][+Damage, Advantage Metal/Elemental 60%]



**Thrown**

[ranged, light, varying damage type][-Cooldown]

**Bow**

[ranged, varying weight, bypass1][Advantage Synthetic/Force 25%]

**Firearm**

[ranged, varying weight, bypass1][Advantage Synthetic/Force 25%]

**Exotic**

[undefined, combination, miscellaneous]

**Shield**

[offhand, defensive]

**Orb**

[offhand, supportive]

## APPENDIX B. ARMOR MATERIALS

### Cloth – *power/speed* +energy -WEIGHT

Simple light-material armor. Cloth armor promotes looseness and lighter weight for faster movement and less restriction. Ideal for classes that prefer to deal high amounts of damage and have decent mobility at the cost of defenses.

>Weakness to *Sharp* damage types.

Each piece of equipped *Cloth* armor grants:

+5% Movement Speed

+3% Energy

+1 Power

-1 WEIGHT

#### FAMILY BONUS:

(AC)	+3% Movement Speed	(AF)	DoT duration on enemy +1 sec
(CT)	+3% Energy, +2% Health	(AY)	+1 Armor, +1 Range
(TM)	DoT duration on self -1 sec	(OV)	+1 Weight, +1 Block
(CH)	Utility Cooldown -2 sec	(SM)	+2 Block
(LD)	+1 Range, +1% Critical	(DT)	+2% Energy, <i>Crush</i> resist +5%
(GR)	+1 Weight, +2 Armor	(GF)	+5% Enemy armor ignore
(RV)	+2% Fortitude	(PH)	+2 Jump
(EX)	+5% Health	(VX)	+1 Power, +1% Critical
(TQ)	+2 Unity	(AN)	+1% Critical, +1 Cloak

**Leather – *speed/defense* +critical -BLOCK**

Medium-weight armor from hide or naturally thick, non-rigid materials. Leather armor promotes comfort and mobility while providing protection from low-impact attacks. Ideal for classes that prefer to rely on their speed but are aware that they may need to be managing their defenses.

>Weakness to *Sharp* damage types.

Each piece of equipped *Leather* armor grants:

+5% Movement Speed

+1% Critical

+1 Armor

-1 BLOCK

## FAMILY BONUS:

(AC)	+1% Critical, +2% Energy	(AF)	+1 Power, +1 Jump
(CT)	+1% Critical, +2% Health	(AY)	-1 Energy/sec <i>sap</i> on enemies within 3 meters
(TM)	+1 Unity, +1 Range	(OV)	+1 Power, +1% Critical
(CH)	+1 Cloak, +1 Unity	(SM)	+1 Unity, +1 Range
(LD)	+3 range	(DT)	+2% Energy, +1 Armor
(GR)	+2 Jump	(GF)	+2 Cloak, +2% Movement Speed
(RV)	Weapon Shatter +2	(PH)	+2 Block, +1% Fortitude
(EX)	+1 Critical, +1 Armor	(VX)	+2% Critical
(TQ)	+1 Weight, +3% Movement Speed	(AN)	+5% Energy

**Metal – defense/power +block -JUMP**

Heavier-weight armor made from metal sheeting of various types. Metal armor promotes higher protection from attacks while not sacrificing damage. Ideal for classes that prefer to sustain damage comfortably and would better benefit from higher power than mobility.

>Weakness to *Crush* damage types.

Each piece of equipped *Metal* armor grants:

+1 Armor

+1 Power

+1 Block

-1 JUMP

## FAMILY BONUS:

(AC)	+3% Energy, +1% Critical	(AF)	+1 Power, +1 Armor
(CT)	+1 Armor, +1 Block	(AY)	+3 Range
(TM)	<i>Crush</i> resist +8%	(OV)	+2% Critical
(CH)	+2 Unity	(SM)	+1 Armor, +1 Weight
(LD)	+2 Block	(DT)	Weapon Shatter +2
(GR)	+3 Weight	(GF)	<i>Sharp</i> resist +5%, +1 Block
(RV)	+3 Jump	(PH)	+2 Cloak, +1 Jump
(EX)	+5% Movement Speed	(VX)	+1 Unity, +2% Health
(TQ)	+1 Unity, +1 Range	(AN)	+3% Movement, +1% Critical

**Synthetic – *speed/speed* +jump -FORTITUDE**

Ideal for any class that can excel from armor that primarily boosts player's mobility.

>Weakness to *Bypass* damage types.

Each piece of equipped *Synthetic* armor grants:

+10% Movement Speed

+1 Jump

-1 FORTITUDE

## FAMILY BONUS:

(AC)	+2% Movement Speed, +1 Jump	(AF)	Utility Cooldown -2 sec
(CT)	Weapon Cooldown -1 sec, +1 Jump	(AY)	+2 Weight, +2% Fortitude
(TM)	+1 Power, +1 Jump	(OV)	+3% Movement Speed
(CH)	+2 Jump	(SM)	+1 Cloak, +1 Critical
(LD)	+1% Critical, +2 Range	(DT)	DoT duration on self -1 sec
(GR)	<i>Crush</i> resist +3%, <i>Sharp</i> resist +3%	(GF)	+1 Power, +1 Range
(RV)	+3% Fortitude	(PH)	+3 Range
(EX)	+1 Energy/sec regenerated, +1 Jump	(VX)	+2 Cloak, +1 Jump
(TQ)	+1 Power, +1% Critical	(AN)	+2 Unity

**Element – *defense/defense* +weight -RANGE**

Ideal for any class that can excel from armor that primarily boosts player's defenses.

>Weakness to *Crush* damage types.

Each piece of equipped *Element* armor grants:

+2 Armor

+1 Weight

-1 RANGE

## FAMILY BONUS:

(AC)	+2% Critical	(AF)	+1 Weight, +1 Power, +1 Jump
(CT)	Weapon Shatter +2	(AY)	+1 Unity, +1% Fortitude
(TM)	Weapon Cooldown -1 sec	(OV)	+2 Armor +1 Jump
(CH)	+3 Cloak	(SM)	+1 Power, +1% Critical
(LD)	+1 Armor, +1% Critical	(DT)	<i>Bypass</i> resist +10%
(GR)	+1 Weight, +1 Armor	(GF)	+1 Armor, +2 Jump
(RV)	+3 Range	(PH)	+2 Block, +1 Weight
(EX)	+3 Weight	(VX)	+4% Energy, +1% Fortitude
(TQ)	+5% Health, +2% Energy	(AN)	+2 Weight, +1 Power

**Force – power/power +range -CRITICAL**

Ideal for any class that can excel from armor that primarily boosts player power.

>Weakness to *Bypass* damage types.

Each piece of equipped *Force* armor grants:

+2 Power

+1 Range

-1% CRITICAL

## FAMILY BONUS:

(AC)	+3% Movement Speed, +2 Range	(AF)	<i>Sharp</i> resist +10%
(CT)	+1 Power, +1 Fortitude	(AY)	+2 Range
(TM)	<i>Sharp</i> resist +5%, +1 Jump	(OV)	+2 Armor
(CH)	+5% Energy	(SM)	+2% Fortitude, +1 Block
(LD)	+3 Cloak	(DT)	Weapon Cooldown -1 sec
(GR)	+3 Weight, +1 Armor	(GF)	<i>Sharp</i> resist +5%, <i>Crush</i> resist +5%
(RV)	+3% <i>Critical</i>	(PH)	+1 Power
(EX)	<i>Bypass</i> Resist +8%, +1 Block	(VX)	+3 jump, +1 Weight
(TQ)	+1% Critical, +1 Power	(AN)	+5% Health, +2% Movement Speed

**APPENDIX C. ARMOR AND UTILITY EXAMPLES****Head Armor Slot:****Cloth:**

Face Mask (styles: bandana, ninja)  
Cap (styles: normal, backwards)  
Blindfold

**Leather:**

Hood (styles: up, down)  
Brim Hat (styles: hunter, rodeo, trim)  
Outlaw Mask

**Metal:**

Plate Helm (styles: open, closed)  
Heat Mask (styles: weld, build)  
Springsteel Visor

**Synthetic:**

Carbon Helmet  
Extreme-Conditions (styles: search, rescue)  
Glasses (styles: shade, flair, study)

**Element:**

Stone Face (styles: fierce, playful, pensive)  
Wild Mask (styles: trees, birds, mountain)  
Ash Visage

**Force:**

Essence Shroud (styles: fire, clouds)  
Warp Paint (styles: stripe1, stripe2, zagzig)  
Otherworldly Glare (styles: chaos, blinding)



**Shoulder Armor Slot:****Cloth:**

Sash (styles: sleek, striped)  
 Epaulets (styles: captain, admiral)  
 Scarf (styles: flannel, chic, jolly)

**Leather:**

Brassard (styles: full, l/r)  
 Strap-Wrap (styles: full, l/r)  
 Shred Cloak (styles: ghillie, killy)

**Metal:**

Deflector (styles: full, l/r)  
 Razorplate (styles: full, l/r)  
 Lightning Rod (styles: brave(l/r), crazy)

**Synthetic:**

Carbon Bracer (styles: full, l/r)  
 Sports Padding (styles: grapple, tackle)  
 Utility Mount (styles: scanner, jetpack)

**Element:**

Oak Shield (styles: grain, stain)  
 Stone Plates (styles: full, l/r)  
 Botany Collar (styles: ivy, thorns)

**Force:**

Essence Wreath (styles: fire, clouds)  
 Aura (styles: light, dark, flare)  
 Vapor Cape (styles: mist, shadow)

**Chest Armor Slot:****Cloth:**

Linen Wrap  
 Collar Shirt (styles: work, lumber, suave)  
 Pinned Robe (styles: crisp, ripped)  
 Bandage-Wrapped

**Leather:**

Vest (styles: event, train, studded)  
 Jacket (styles: street, bomber)  
 Strapped (styles: bandolier, crossed)  
 Furlined Coat (styles: tactical, arctical)  
 Duster (styles: outlaw, outrun)

**Metal:**

Chestplate (styles: plated, jaded)  
 Half-Plate Armor  
 Ironc Armor (styles: rivet, burnish)  
 Rust Bucket (styles: salvaged, oxidized)  
 One-Ton-Tunic

**Synthetic:**

Carbon Top (styles: raceway, mission)  
 Shirt 2.0 (styles: simple, v-neck, pocket)  
 Palliate (styles: matte, gloss)  
 Digital Gear (styles: interface, interlace)  
 Spiderwebbing

**Element:**

Oak Armor (styles: grain, stain)  
 Stone Armor (styles: ignus, sediment, morphic)  
 Ice Case (styles: sheer, icicle)  
 Camouflage (styles: spring, summer, fall, winter)  
 Evident Sacrifice (styles: ivy, thorns)

**Force:**

Essence Wrap (styles: whispering, gleaming)  
 Ghost Fog (styles: spooky, spirited)  
 Energy Harness (styles: go-time, restraint)  
 Celestial Body (styles: nebula, galaxy, shimmer)  
 Cinderbund (styles: heat, frigid)

**Arms Armor Slot:****Cloth:**

Linen Wraps (styles: both, l/r)

Taped (styles: hands, forearms)  
 Genie Sleeves (styles: bottled, banished)

### **Leather:**

Vambrace (styles: both, l/r)  
 Strap-Wrap (styles: both, l/r)  
 Fingerless (styles: agent, active)

### **Metal:**

Full-Plate Arms  
 Half-Plate Arms (styles: bisect, forearm)  
 Bladed (styles: razor, razor l/r, bayonet)

### **Synthetic:**

Carbon Sheathe (styles: both, l/r)  
 Elbow Pads (styles: athlete, safety)  
 Liquid Arm (styles: matte, gloss)

### **Element:**

Bark Guards (styles: hewn, birch)  
 Stone Gauntlet (styles: both, l/r)  
 Botany Weave (styles: ivy, thorns)

### **Force:**

Essence Palms (styles: fire, clouds)  
 Ferocity (styles: breaking, seething)  
 Flametouch (styles: heat, frigid)

## **Legs Armor Slot:**

### **Cloth:**

Linen Cover (styles: short, long)  
 Pants (styles: career, cargo, comfy)  
 Athletics (styles: yoga, marathon)  
 Stealth Pants

### **Leather:**

Pants (styles: rock, range)  
 Tanned Hide (styles: pants, wrap)  
 Chaps (styles: western, roadburn)

Fatigues (styles: camo, flat)

**Metal:**

Plate Legs (styles: legs, dress, jaded)  
 Half-Plate Legs (styles: pants, shorts)  
 Slammer (styles: skirt l/r, dress l/r)  
 Springsteel Guards

**Synthetic:**

Carbon Leggings  
 Pants 2.0 (styles: denim, design)  
 Poly Plating (styles: pvc, print)  
 Knee-Guards (styles: athlete, safety)

**Element:**

Bark Plating (styles: hewn, birch)  
 Stone Legs (styles: ignus, sediment, morphic)  
 Ash Cover (styles: burnt, singed)  
 Obsidian Cover (styles: skirt, dress)

**Force:**

Essence Cover (styles: fire, clouds)  
 Energy Pants (styles: go-time, restraint)  
 Inertia Null (styles: skirt, shorts)  
 Power-Slacks

**Feet Armor Slot:**

**Cloth:**

Footwraps  
 Slippers (styles: comfy, modesty)  
 Jet-Flats (styles: fashion, dashin')

**Leather:**

Leather Boots (styles: buckles, studs)  
 Sandals (styles: arena, afternoon)  
 Moccasins

**Metal:**

Plate Boots (styles: plated, jaded)

Half-Plate Boots  
Quake Stompers

**Synthetic:**

Carbon Boots  
Shoes 2.0 (styles: court, canvas)  
Flex-Fits  
Pulse Boots (Maelstromancer)

**Element:**

Bark Clogs (styles: hewn, birch)  
Stone Boots (styles: ignus, sediment, morphic)  
Firewalk

**Force:**

Essence Binds (styles: fire, clouds)  
Ritual Beads (styles: ankle l/r, both)  
Feet of Ether

**Accessory/Utility Slot Examples:**

**Whetstone** – Increase Power by 3 for 10 seconds. (3 minute cooldown)

**Banana** – Place a trap that knocks enemy over if toggled. (4 minute cooldown)

**Smoke Bomb** – Drop an explosive dealing (x) bypass damage and creating a smoke cloud with a range of (x) meters. (2 minute cooldown)

**Stop Sign** – Enemies in line-of-sight for (x) meters are immobilized for 2 seconds. (4 minute cooldown)

**Flare** – throw a light source to the ground. This light source can detect cloaked enemies. (30 second cooldown)

**Fire Extinguisher** – removes all area-of-effect pools in line-of-sight for (x) meters. (3 minute cooldown)

**Umbrella** – Activate to fall slowly and avoid fall damage. (2 minute cooldown)

**Binoculars** – Activate to toggle zoom and increase range by 10 for duration of zoom. (15 second cooldown)

## APPENDIX D. BASIC EFFECTS

(x) = varying number based on stats, attack used, player class, armor, etc. These will be used when creating Abilities that the player characters can use.

### Damaging Effects:

*Damage* – Decrease target Health(x).

*Damage over Time [DoT]* – Decrease target Health over time(x).

Types:

*Bleed* – target suffers damage(x) over time(x) (aesthetic).

*Ignite* – target suffers damage(x) over time(x) (aesthetic).

*Haze* – target suffers damage(x) over time(x) (aesthetic).

*Poison* – target suffers damage(x) over time(x) (aesthetic).

*Channel* – target suffers damage(x) over casting time(x).

*Drain* – target suffers damage(x) over casting time(x), user gains what target loses(x).

### Health:

*Endure* – Increase target Maximum Health(x).

*Diminish* – Decrease target Maximum Health(x).

*Heal* – Increase target Health(x) (up to Maximum).

*Restore* – Increase target Health over time(x) (up to Maximum).

### Energy:

*Bolster* – Increase target Maximum Energy(x).

*Shock* – Decrease target Maximum Energy(x).

*Sap* – Decrease target Energy(x).

*Leech* – Decrease target Energy over time(x).

*Surge* – Increase target Energy(x) (up to Maximum).

*Charge* – Increase target Energy(x) over time (up to Maximum).

### **Power:**

*Rage* – Increase Maximum Power(x).

### **Armor:**

*Fortify* – Increase Maximum Armor(x).

*Bypass* – Attack will ignore Synthetic and Force Armor Materials.

Level 1: 25%

Level 2: 60%

*Crush* – Attacks will ignore Metal and Elemental Armor Materials.

Level 1: 25%

Level 2: 60%

*Sharp* – Attacks will ignore Cloth and Leather Armor Materials.

Level 1: 25%

Level 2: 60%

### **Shatter:**

*Break* – Decrease target Weapon Shatter(x).

*Destruct* – Decrease target Maximum Weapon Shatter(x).

### **Ranged:**

*Homing* – Ranged attack will slightly hone-in on target.  
(1-meter correction to closest target)

*Seeking* – Ranged attack will greatly hone-in on target.  
(6-meter correction to closest target)

*Bullseye* – Ranged attack will hit target indefinitely.

*Rapid Reload* – Decrease Weapon Cooldown(x).

**Miscellaneous:**

*Buff* – Positive effect applied to target.

*Banner* – Positive effect applied to target, assisted by a visual.

*Debuff* – Negative effect applied to target.

*Mark* – Negative effect applied to target, assisted by a visual.



## APPENDIX E. CONTROLS

### Controls for Microsoft Xbox Configuration:

#### Left Trigger:

- <Hit/Hold> – Lock onto Enemy (Unarmed/melee weapon equipped)
- <Hit/Hold> – Toggle Aim/Scope/Down-Sighting (Ranged weapon)

#### Right Trigger:

- <Hit> – Use Prepared Attack/Ability/Utility
- <Hit/Hold> – Attack 1 (Single fire or continuous/rapid fire)

#### Left Bumper:

- <Hit/Hold> – Activate Cloaking (If applicable)

#### Right Bumper:

- <Hit/Hold> - Use/Prepare Utility

#### (X) Button:

- <Hit> – Prepare Attack 2 (Slash/Sweep)
- <Hit/Hold> – Activate/Prepare Ability 1

#### (Y) Button:

- <Hit> – Prepare Attack 3 (Thrust/Slam)
- <Hit/Hold> – Activate/Prepare Ability 2

#### (A) Button:

- <Hit> – Select (Menu/UI box)
- <Hit> – Jump/Combat Roll (In movement direction)
- <Hold> – Invoke/Dismiss Weapon

#### (B) Button:

- <Hit> – Prepare Attack 4
- <Hit> – Cancel (Menu/UI box)
- <Hold> – Activate/Prepare Ability 3

#### Left Control Stick:

- <Hit> – Sprint
- <Move> – Move character in desired direction

#### Right Control Stick:

- <Hit> – Crouch
- <Move> – Adjust player view (Look in desire direction)

#### Start Button:

- <Hit> – Open Menu

#### Select Button:

- <Hit> – Open Map

## APPENDIX F. COMBAT ABILITIES EXAMPLES

### Melee Combat Abilities

#### Unarmed Combat Abilities

*Unarmed* attacks deal *[bypass1]* damage type.

##### Fist and Arm Martial Attacks:

**[One-Two]** – *[passive]* Consecutive punches heal (x)% damage dealt.

**[Chop]** – A karate-chop *[slash]* that makes impact with an enemy limb.

Eviscerate (x)% chance.

**[Straight-Arm]** – A *[thrust]* from dominant hand.

Teleport forward (x) meters.

Enemy weapon suffers (x) Shatter.

**[Hammer-Arm]** – A *[slam]* with a closed fist that makes impact with enemy weapon.

Enemy weapon suffers (x) Shatter.

##### Foot and Knee Martial Attacks:

**[Switch-Kicks]** – *[passive]* Consecutive kicks heal (x)% damage dealt.

**[Roundhouse]** – A wide *[sweep]* kick.

Swing speed assisted by (x)% boost.

**[Stomp]** – A *[slam]* from the heel.

Enemy Energy reduced by (x).

**[Jump-Kick]** – An in-air *[thrust]* kick.

Teleport forward (x) meters.

Increase damage by (x)%.

## Weapon Combat Abilities

### Dagger –

[Sink] – A *[thrust]* with the dagger held in backhand.

Increase damage by (x)%.

[Slice] – A *[slash]* that makes impact with enemy skin.

Enemy bleeds (x) damage for (x) seconds.

[Assassinate] – *[passive]* Any attack made against an enemy who is casting an ability.

Increase damage by (x)%.

Enemy Energy reduced by (x).

### Spear –

[Lunge] – *[fire]* A strike from a stationary position.

Teleport forward (x) meters.

[Swathe] – A wide *[sweep]* attack.

Weapon can pass through enemies (but not weapons).

[Javelin] – *[thrust]* Throw weapon at cost of (x) Shatter and/or (x) Energy.

### Sword –

[Slice] – *[fire]* A diagonal swing.

Swing speed assisted by (x)% boost.

[Parry] – *[block]* A defensive attack that makes impact with enemy weapon.

(x) Weapon Shatter stolen from enemy.

[Sever] – A *[slash]* that makes impact with enemy arm.

Eviscerate (x)% chance.

**Axe –**

[Chop] – A vertical overhand *[slash]*.

Critical chance increased by (x)%.

[Decapitation] – A *[slam]* that makes impact with enemy neck.

(x)% chance to instantly eliminate unarmed enemy.

[Lop] – *[fire]* A swing that makes impact with enemy skin.

Eviscerate (x)% chance.

**Hammer –**

[Bash] – A *[slam]* that makes impact with enemy head.

Stun enemy for (x) ms.

[Pound] – A *[sweep]* that makes impact with enemy chest.

Enemy is knocked away (x) meters. Increase damage by (x)%.

[Pummeling] – *[fire]* Consecutive impacts increase critical chance.

Critical chance increased by (x)%.

**Staff –**

[Knock] – A horizontal *[sweep]*.

Enemy is knocked away (x) meters.

[Banish] – *[block]* A defensive stance where weapon is held horizontal and enemy weapon makes impact.

Enemy weapon suffers (x) Shatter.

Enemy is knocked away (x) meters.

[Poke] – *[fire]* A jab attack with one end of the weapon.

Swing speed assisted by (x)% boost.

**Rod –**

[Crack] – *[fire]* A swing that makes impact with enemy weapon.

Enemy weapon suffers (x) Shatter.

[Advantage] – *[passive]* Any attack made against an unarmed enemy.

Increase damage by (x)%.

[Resist] – *[passive]* Impact made by enemy weapons do not reduce Shatter.

### **Mace –**

[Crash] – *[fire]* A two-handed swing.

Enemy Energy reduced by (x).

[Impact] – A *[slam]* that requires an (x) ms casting time.

Increase damage by (x)%.

Stun enemy for (x) ms.

[Exhaust] – *[passive]* Impact made by weapon reduces enemy speed by (x) (stacks (x) times).

## APPENDIX G. PLAYER CLASSES

## Generated Accords and Class Names

VRU/SRRF (p4-m12) 16(u)

V:(**Lucidity**/~~Charm~~)(p1-m7) S:(~~Shame~~/**Phobia**)(p3-m5)Class 1: (VuSc) **Purple**/**Yellow** – Torch\_LighterClass 2: (SuVc) **Yellow**/**Purple** – Lantern\_Lurker

VRU/SRREE (p5-m11) 16(u)

V:(**Lucidity**/~~Charm~~)(p1-m7) S:(~~Shame~~/**Asphyxia**)(p4-m4)Class 1: (VuSc) **Purple**/**Blue** – Misfortune\_TellerClass 2: (SuVc) **Blue**/**Purple** – Ghasp

VRU/SIIF (p8-m12) 20(u)

V:(**Lucidity**/**Charm**)(p1-m7) S:(~~Anxiety~~/**Phobia**/**Vex**)(p7-m5)Class 1: (VuSc) **Muted Purple**/**Aqua** – Child\_of\_IreClass 2: (SuVc) **Aqua**/**Muted Purple** – Broken\_Statue

VRU/SIIEE (p5-m11) 16(u)

V:(**Lucidity**/**Charm**)(p1-m7) S:(~~Anxiety~~/**Overwhelm**)(p4-m4)Class 1: (VuSc) **Muted Purple**/**Light Orange** – ConflictionistClass 2: (SuVc) **Light Orange**/**Muted Purple** – Barrier\_Binder

VRU/TTRRF (p6-m10) 16(u)

V:(**Lucidity**/**Charm**)(p1-m7) S:(**Grief**/**Affliction**)(p5-m3)Class 1: (VuSc) **Muted Purple**/**Sienna** – Blood\_ScryerClass 2: (SuVc) **Sienna**/**Muted Purple** – Bard\_of\_Lost\_Epics

VRU/TTRREE (p5-m15) 20(u)

V:(**Lucidity**/Charm)(p1-m7) S:(**Doubt**/**Grief**/**Asphyxia**)(p4-m8)

Class 1: (VuSc) Gray/**Teal** – Tragic\_Hero

Class 2: (SuVc) **Teal**/Gray – Whisper\_of\_History

VRU/TTIIF (p8-m8) 16(=) *Cohesive (color adjust)*

V:(**Lucidity**/Charm)(p1-m7) S:(**Affliction**/Vex)(p7-m1)

Class 1: (VuSc) **Dark Purple**/**Muted Red** – Inner\_Demon

Class 2: (SuVc) **Muted Red**/**Dark Purple** – Stigmatose

VRU/TTIIEE (p3-m13) 16(u)

V:(**Lucidity**/Charm)(p1-m7) S:(**Doubt**/**Overwhelm**)(p2-m6)

Class 1: (VuSc) Gray/**Orange** – Party\_Crasher

Class 2: (SuVc) **Orange**/Gray – Bear\_Hugger

VRE/SRRF (p7-m9) 16(u)

V:(**Temper**/**Gravity**)(p4-m4) S:(Shame/**Phobia**)(p3-m5)

Class 1: (VuSc) **Olive**/**Muted Yellow** – Hand\_of\_Empathy

Class 2: (SuVc) **Muted Yellow**/**Olive** – Grudge\_Judge

VRE/SRREE (p8-m8) 16(=) *Mirror (color adjust)*

V:(**Temper**/**Gravity**)(p4-m4) S:(Shame/**Asphyxia**) (p7-m5)

Class 1: (VuSc) **Muted Orange**/**Muted Blue** – Mirror\_Mirror

Class 2: (SuVc) **Muted Blue**/**Muted Orange** – Convex\_Inverter

VRE/SIIF (p11-m9) 20(pe) *(color adjust)*

V:(**Temper**/**Gravity**)(p4-m4) S:(**Anxiety**/**Phobia**/**Vex**)(p7-m5)

Class 1: (VuSc) **Dark Green**/**Aqua** – Emerald\_Anvil

Class 2: (SuVc) Aqua/Dark Green – Forest\_Fire

VRE/SIIEE (p8-m8) 16(=)

V:(Temper/Gravity)(p4-m4) S:(Anxiety/Overwhelm)(p4-m4) Mirror

Class 1: (VuSc) Green/White – Witness\_of\_Extinction

Class 2: (SuVc) White/Green – Memento\_Mori

VRE/TTRRF (p9-m7) 16(c)

V:(Temper/Gravity)(p4-m4) S:(Grief/Affliction)(p5-m3)

Class 1: (VuSc) Orange/Red – Pain\_Reliever

Class 2: (SuVc) Red/Orange – Headstone

VRE/TTRREE (p8-m12) 20(u)

V:(Temper/Gravity)(p4-m4) S:(Doubt/Grief/Asphyxia)(p4-m8)

Class 1: (VuSc) Orange/Plum – Wither\_Ward

Class 2: (SuVc) Plum/Orange – Drowned\_One

VRE/TTIIF (p11-m5) 16(c)

V:(Temper/Gravity)(p4-m4) S:(Affliction/Vex)(p7-m1)

Class 1: (VuSc) Olive/Dark Red – Anguish\_Armor

Class 2: (SuVc) Dark Red/Olive – The\_Famished

VRE/TTIIEE (p6-m10) 16(u)

V:(Temper/Gravity)(p4-m4) S:(Doubt/Overwhelm)(p2-m6)

Class 1: (VuSc) Green/Purple – Wicked\_Problem

Class 2: (SuVc) Purple/Green – Gloam\_of\_Winter



**VTU/SRRF (p5-m11) 16(u)**

**V:**(~~Tranquil~~/**Lucidity**)(p2-m6) **S:**(~~Shame~~/**Phobia**)(p3-m5)

**Class 1: (VuSc) Light Purple/Muted Yellow – Livid\_Essence**

**Class 2: (SuVc) Muted Yellow/Light Purple – Life\_Scarred**

**VTU/SRREE (p6-m10) 16(u)**

**V:**(~~Tranquil~~/**Lucidity**)(p2-m6) **S:**(~~Shame~~/**Asphyxia**)(p4-m4)

**Class 1: (VuSc) Light Purple/Muted Blue – Tough\_Love**

**Class 2: (SuVc) Muted Blue/Light Purple – Silencer**

**VTU/SIIF (p9-m11) 20(u)**

**V:**(~~Tranquil~~/**Lucidity**)(p2-m6) **S:**(~~Anxiety~~/**Phobia**/Vex)(p7-m5)

**Class 1: (VuSc) Purple/Dark Yellow – Deepening\_Fear**

**Class 2: (SuVc) Dark Yellow/Purple – Presence\_of\_Danger**

**VTU/SIIEE (p6-m10) 16(u)**

**V:**(~~Tranquil~~/**Lucidity**)(p2-m6) **S:**(~~Anxiety~~/**Overwhelm**)(p4-m4)

**Class 1: (VuSc) Purple/Orange – Storm\_of\_Glass**

**Class 2: (SuVc) Orange/Purple – Jewel\_Cutter**

**VTU/TTRRF (c7-u9) 16(u)**

**V:**(~~Tranquil~~/**Lucidity**)(c2-u6) **S:**(**Grief**/**Affliction**)(c5-u3)

**Class 1: (VuSc) Light Purple/Sienna – Impact\_Embracer**

**Class 2: (SuVc) Sienna/Light Purple – Maelstromancer**

**VTU/TTRREE (p6-m14) 20(u)**

**V:**(~~Tranquil~~/**Lucidity**)(p2-m6) **S:**(~~Doubt~~/**Grief**/**Asphyxia**)(p4-m8)

**Class 1: (VuSc) White/Teal – Chaos\_Conclusion**

**Class 2: (SuVc) Teal/White – Grave\_Dust**

**VTU/TTIF (p9-m7) 16(c)**

**V:(Tranquil/Lucidity)(p2-m6) S:(Affliction/Vex)(p7-m1)**

**Class 1: (VuSc) Light Purple/Dark Red – Solemn\_Malice**

**Class 2: (SuVc) Dark Red/Light Purple – Carmine\_Mystic**

**VTU/TTIEE (p4-m12) 16(u)**

**V:(Tranquil/Lucidity)(p2-m6) S:(Doubt/Overwhelm)(p2-m6)**

**Class 1: (VuSc) White/Orange – After\_Image**

**Class 2: (SuVc) Orange/White – Scream\_Sickle**

**VTE/SRRF (p10-m10) 20(=e) (color adjust)**

**V:(Tranquil/Temper/Create)(p7-m5) S:(Shame/Phobia)(p3-m5)**

**Class 1: (VuSc) Aqua/Maroon – Focus\_Architect**

**Class 2: (SuVc) Maroon/Aqua – Celestial\_Body**

**VTE/SRREE (p11-m9) 20(c) (color adjust)**

**V:(Tranquil/Temper/Create)(P7-m5) S:(Shame/Asphyxia)(p4-m4)**

**Class 1: (VuSc) Ochre/Gray – Avatar\_of\_Remorse**

**Class 2: (SuVc) Gray/Ochre – Gilt\_Heart**

**VTE/STIF (p14-m10) 24(=) Rule-Breaking**

**V:(Tranquil/Temper/Create)(p7-m5) S:(Anxiety/Phobia/Vex)(p7-m5)**

**Class 1: (VuSc) Light Gray/Light Green – Harm\_Oni**

**Class 2: (SuVc) Light Green/Light Gray – Merchant\_of\_Nowhere**

VTE/SIIEE (p11-m9) 20(c) (*color adjust*)

V:(~~Tranquil~~/Temper/Create)(p7-m5) S:(~~Anxiety~~/Overwhelm)(p4-m4)

Class 1: (VuSc) Blue/Orange – Brawl\_Thrall

Class 2: (SuVc) Orange/Blue – Compliance\_Disciple

VTE/TTRRF (p12-m8) 20(pe) (*color adjust*)

V:(~~Tranquil~~/Temper/Create)(p7-m5) S:(Grief/Affliction)(p5-m3)

Class 1: (VuSc) Aqua/Muted Green – Jabberwock

Class 2: (SuVc) Muted Green/Aqua – Envy\_Observer

VTE/TTRREE (p11-m13) 24(u) (*color adjust*)

V:(~~Tranquil~~/Temper/Create)(p7-m5) S:(Doubt/Grief/Asphyxia)(p4-m8)

Class 1: (VuSc) Light Green/Slate – Crucial\_Solution

Class 2: (SuVc) Slate/Light Green – Banished\_by\_the\_Light

VTE/TTIIF (p14-m6) 20(pe) (*color adjust*)

V:(~~Tranquil~~/Temper/Create)(p7-m5) S:(Affliction/Vex)(p7-m1)

Class 1: (VuSc) Aqua/Dark Purple – Conflict\_Synergist

Class 2: (SuVc) Dark Purple/Aqua – Jack\_of\_Clubs

VTE/TTIIEE (p9-m11) 20(u)

V:(~~Tranquil~~/Temper/Create)(p7-m5) S:(Doubt/Overwhelm)(p2-m6)

Class 1: (VuSc) Light Blue/Purple – Downward\_Spiral

Class 2: (SuVc) Purple/Light Blue – Obelisk

IRU/SRRF (p9-m11) 20(me) (*color adjust*)

V:(Resolve/Action/Charm)(p6-m6) S:(Shame/Phobia)(p3-m5)

Class 1: (VuSc) Light Red/Aqua – Bubble\_Gunner

Class 2: (SuVc) Aqua/Light Red – Funslaught

IRU/SRREE (p10-m10) 20(=) *Balance*

V:(Resolve/Action/Charm)(p6-m6) S:(Shame/Asphyxia)(p4-m4)

Class 1: (VuSc) Cinnabar/Blue – Fire\_Fighter

Class 2: (SuVc) Blue/Cinnabar – Eager\_Essence

IRU/SIIF (p13-m11) 24(c)

V:(Resolve/Action/Charm)(p6-m6) S:(Anxiety/Phobia/Vex)(p7-m5)

Class 1: (VuSc) Muted Red/Gray – Steel\_Facade

Class 2: (SuVc) Gray/Muted Red – Machina

IRU/SIIEE (p10-m10) 20(=e)

V:(Resolve/Action/Charm)(p6-m6) S:(Anxiety/Overwhelm)(p4-m4)

Class 1: (VuSc) Aqua/Light Orange – Wonder\_Lost

Class 2: (SuVc) Light Orange/Aqua – Mortal\_Coiler

IRU/TTRRF (p11-m9) 20(c)

V:(Resolve/Action/Charm)(p6-m6) S:(Grief/Affliction)(p5-m3)

Class 1: (VuSc) Muted Yellow/Green – Fragment\_of\_Disaster

Class 2: (SuVc) Green/Muted Yellow – Survivalist

IRU/TTRREE (p10-m14) 24(me)

V:(Resolve/Action/Charm)(p6-m6) S:(Doubt/Grief/Asphyxia)(p4-m8)

Class 1: (VuSc) Aqua/Aqua – Unorthodoxyl

Class 2: (SuVc) Aqua/Aqua – Gleaming\_One

IRU/TTIIF (p13-m7) 20(c)

V:(**Resolve**/**Action**/Charm)(p6-m6) S:(**Affliction**/Vex)(p7-m1)

Class 1: (VuSc) **Muted Yellow**/Black – Consult\_of\_Nihil

Class 2: (SuVc) Black/**Muted Yellow** – Iron\_Mask

IRU/TTIIEE (p8-m12) 20(me) (*color adjust*)

V:(**Resolve**/**Action**/Charm)(p6-m6) S:(**Doubt**/**Overwhelm**)(p2-m6)

Class 1: (VuSc) **Ochre**/**Magenta** – Vengeance\_Seeker

Class 2: (SuVc) **Magenta**/**Ochre** – KingsGuard

IRE/SRRF (p6-m10) 16(u) (*color adjust*)

V:(**Resolve**/**Gravity**)(p3-m5) S:(Shame/**Phobia**)(p3-m5)

Class 1: (VuSc) **Cinnabar**/Gray – Shadow\_Hearted

Class 2: (SuVc) Gray/**Cinnabar** – Justice\_Manifest

IRE/SRREE (p7-m9) 16(u) (*color adjust*)

V:(**Resolve**/**Gravity**)(p3-m5) S:(Shame/**Asphyxia**)(p4-m4)

Class 1: (VuSc) **Lime**/**Blue** – Voice\_of\_Truth

Class 2: (SuVc) **Blue**/**Lime** – Shell\_Breaker

IRE/SIIF (p10-m10) 20(=)

V:(**Resolve**/**Gravity**)(p3-m5) S:(Anxiety/**Phobia**/Vex)(p7-m5)

Class 1: (VuSc) **Green**/Gray – Chosen\_One

Class 2: (SuVc) Gray/**Green** – Doom\_Call

IRE/SIIEE (p7-m9) 16(u)

V:(**Resolve**/**Gravity**)(p3-m5) S:(Anxiety/**Overwhelm**)(p4-m4)

Class 1: (VuSc) **Lime**/**Light Orange** – Gadgeteer

Class 2: (SuVc) **Light Orange/Lime** – Innovatrix

IRE/TTRRF (p8-m8) 16(=)

V:(**Resolve/Gravity**)(p3-m5) S:(**Grief/Affliction**)(p5-m3)

Class 1: (VuSc) **Yellow/Red** – Pain\_Killer

Class 2: (SuVc) **Red/Yellow** – Flagellant

IRE/TTRREE (p7-m13) 20(u)

V:(**Resolve/Gravity**)(p3-m5) S:(**Doubt/Grief/Asphyxia**)(p4-m8)

Class 1: (VuSc) **Yellow/Plum** – Star\_Gazer

Class 2: (SuVc) **Plum/Yellow** – Train\_Wreck

IRE/TTIIF (p10-m6) 16(c)

V:(**Resolve/Gravity**)(p3-m5) S:(**Affliction/Vex**)(p7-m1)

Class 1: (VuSc) **Lime/Dark Red** – Blood\_Hunter

Class 2: (SuVc) **Dark Red/Lime** – Malevolent\_Aura

IRE/TTIIEE (p5-m11) 16(u)

V:(**Resolve/Gravity**)(p3-m5) S:(**Doubt/Overwhelm**)(p2-m6)

Class 1: (VuSc) **Lime/Magenta** – Lexicatalyst

Class 2: (SuVc) **Magenta/Lime** – Conduct\_of\_Vvalor

ITU/SRRF (p10-m6) 16(c) (*color adjust (first trait flip)*)

V:(**Exult/Action**)(p7-m1) S:(**Shame/Phobia**)(p3-m5)

Class 1: (VuSc) **Muted Red/Dark Yellow** – Nexus\_Protector

Class 2: (SuVc) **Dark Yellow/Muted Red** – Demolisher

ITU/SRREE (p11-m5) 16(c)

V:(Exult/**Action**)(p7-m1) S:(Shame/**Asphyxia**)(p4-m4)

Class 1: (VuSc) **Dark Red**/Muted Blue – ExoDust

Class 2: (SuVc) Muted Blue/**Dark Red** – Serpent\_Singer

ITU/SIIF (p14-m6) 20(c)

V:(~~Exult~~/**Action**)(p7-m1) S:(Anxiety/**Phobia**/~~Vex~~)(p7-m5)

Class 1: (VuSc) **Red**/Light Yellow – Darkness\_Delver

Class 2: (SuVc) Light Yellow/**Red** – Blade\_Wraith

ITU/SIIEE (p11-m5) 16(c)

V:(Exult/**Action**)(p7-m1) S:(Anxiety/**Overwhelm**)(p4-m4)

Class 1: (VuSc) **Dark Red**/Light Orange – Free\_Faller

Class 2: (SuVc) Light Orange/**Dark Red** – Adrenalizer

ITU/TTRRF (p12-m4) 16(c)

V:(Exult/**Action**)(p7-m1) S:(**Grief**/**Affliction**)(p5-m3)

Class 1: (VuSc) Black/**Green** – Trap\_Happy

Class 2: (SuVc) **Green**/Black – Guillotine

ITU/TTRREE (p11-m9) 20(c) (*color adjust*)

V:(Exult/**Action**)(p7-m1) S:(~~Doubt~~/**Grief**/**Asphyxia**)(p4-m8)

Class 1: (VuSc) **Dark Orange**/Aqua – Trench\_Runner

Class 2: (SuVc) Aqua/**Dark Orange** – LissomeWitherer

ITU/TTIIF (p14-m2) 16(pe) *Nullified (color adjust)*

V:(~~Exult~~/**Action**)(p7-m1) S:(**Affliction**/~~Vex~~)(p7-m1)

Class 1: (VuSc) **Dark Gray**/Dark Gray – Unstoppable\_Object

**Class 2: (SuVc) Dark Gray/Dark Gray – Immovable\_Force**

ITU/TTIIEE (p9-m7) 16(c)

V:(Exult/**Action**)(p7-m1) S:(**Doubt/Overwhelm**)(p2-m6)

**Class 1: (VuSc) Dark Red/Magenta – Shard\_of\_Complexity**

**Class 2: (SuVc) Magenta/Dark Red – Defiler\_of\_Instinct**

ITE/SRRF (p9-m7) 16(c)

V:(Exult/**Create**)(p6-m2) S:(Shame/**Phobia**)(p3-m5)

**Class 1: (VuSc) Dark Blue/Muted Yellow – Soul\_Restrict**

**Class 2: (SuVc) Muted yellow/Dark Blue – Sleep\_Walker**

ITE/SRREE (p10-m6) 16(c)

V:(Exult/**Create**)(p6-m2) S:(Shame/**Asphyxia**)(p4-m4)

**Class 1: (VuSc) Black/Gray – Shadow\_Puppet**

**Class 2: (SuVc) Gray/Black – Charade\_Dancer**

ITE/SIIF (p13-m7) 20(c)

V:(~~Exult~~/**Create**)(p6-m2) S:(Anxiety/**Phobia/Vex**)(p7-m5)

**Class 1: (VuSc) Blue/Light Yellow – Promise\_Keeper**

**Class 2: (SuVc) Light Yellow/Blue – Ecclectricutioner**

ITE/SIIEE (p10-m6) 16(c)

V:(Exult/**Create**)(p6-m2) S:(Anxiety/**Overwhelm**)(p4-m4)

**Class 1: (VuSc) Dark Blue/Light Orange – Earth\_Shaker**

**Class 2: (SuVc) Light Orange/Dark Blue – Fate\_Forgers**



ITE/TTRRF (p11-m5) 16(c)

V:(Exult/**Create**)(p6-m2) S:(**Grief**/**Affliction**)(p5-m3)

Class 1: (VuSc) **Dark Blue**/**Sienna** – Sought\_by\_Death

Class 2: (SuVc) **Sienna**/**Dark Blue** – Casket\_Dealer

ITE/TTRREE (p10-m10) 20(=)

V:(Exult/**Create**)(p6-m2) S:(**Doubt**/**Grief**/**Asphyxia**)(p4-m8)

Class 1: (VuSc) Black/**Slate** – WillO’

Class 2: (SuVc) **Slate**/Black – Ill\_Omen

ITE/TTIIF (p13-m3) 16(c)

V:(~~Exult~~/**Create**)(p6-m2) S:(**Affliction**/~~Vex~~)(p7-m1)

Class 1: (VuSc) **Blue**/**Red** – Fever\_Dream

Class 2: (SuVc) **Red**/**Blue** – Construct\_of\_Agony

ITE/TTIIEE (p8-m8) 16(=) *Mirror (color adjust)*

V:(Exult/**Create**)(p6-m2) S:(**Doubt**/**Overwhelm**)(p2-m6)

Class 1: (VuSc) **Muted Orange**/**Dark Green** – Paramnesiac

Class 2: (SuVc) **Dark Green**/**Muted Orange** – Mirage

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= **64** \*2 (VuSc/SuVc variables)

= **128** total classes

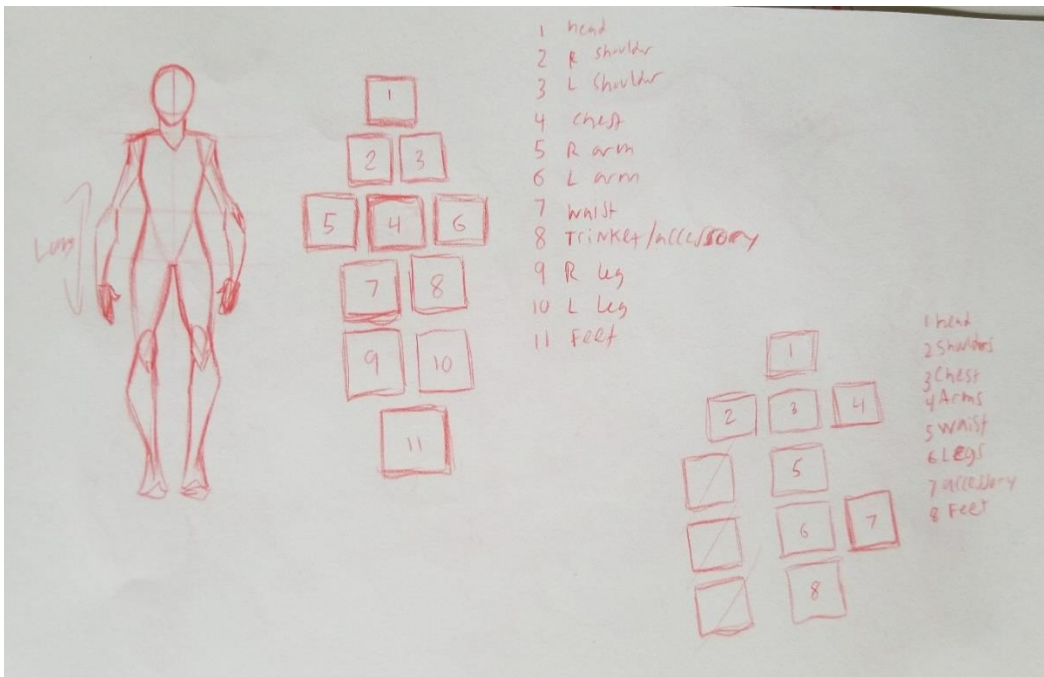
## APPENDIX H. ADDITIONAL ITEMS

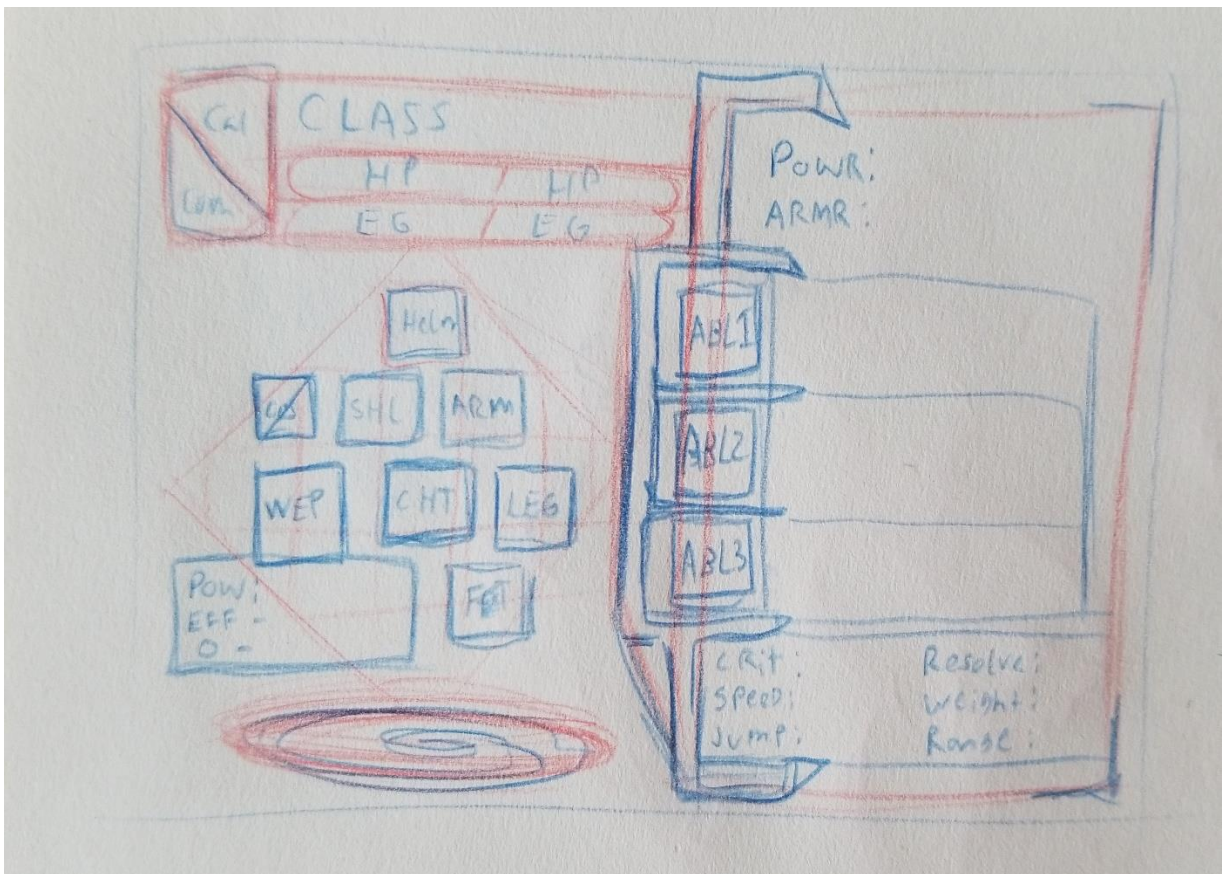
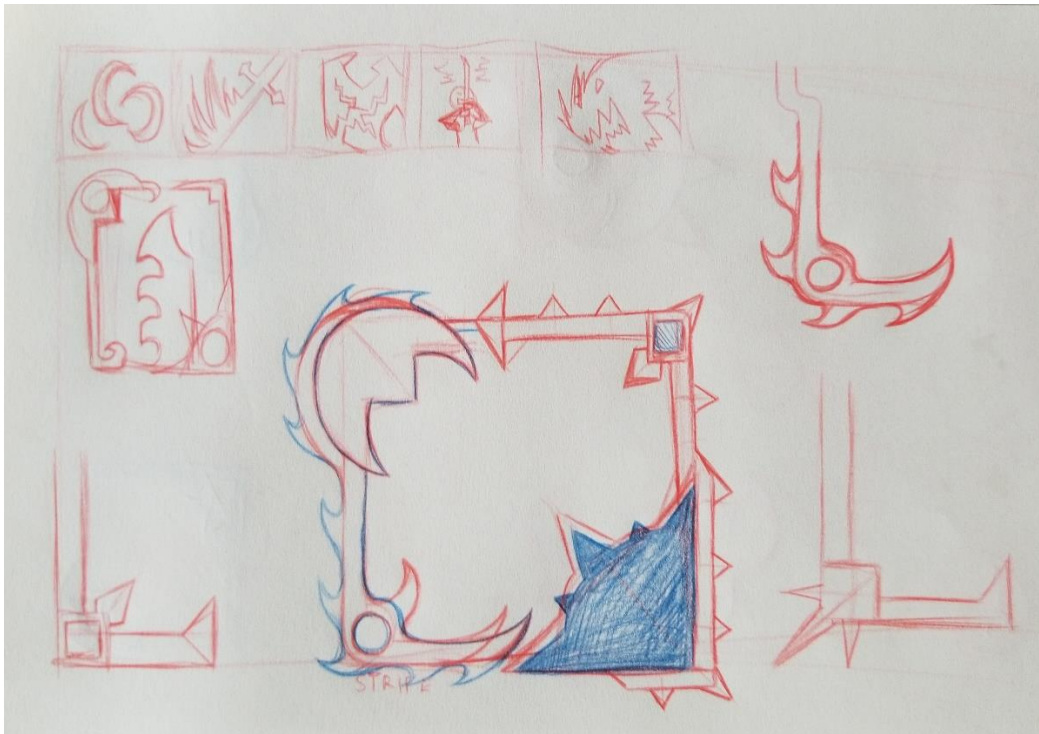
*Object 1. Typeface Design for “VS”*

Aa Bb Cc Dd Ee  
 Ff Gg Hh Ii Jj  
 Kk Ll Mm Nn Oo  
 Pp Qq Rr Ss Tt  
 Uu Vv Ww Xx  
 Yy Zz ACCORDANCE  
 accordance

## APPENDIX I. VISUAL CONCEPTING

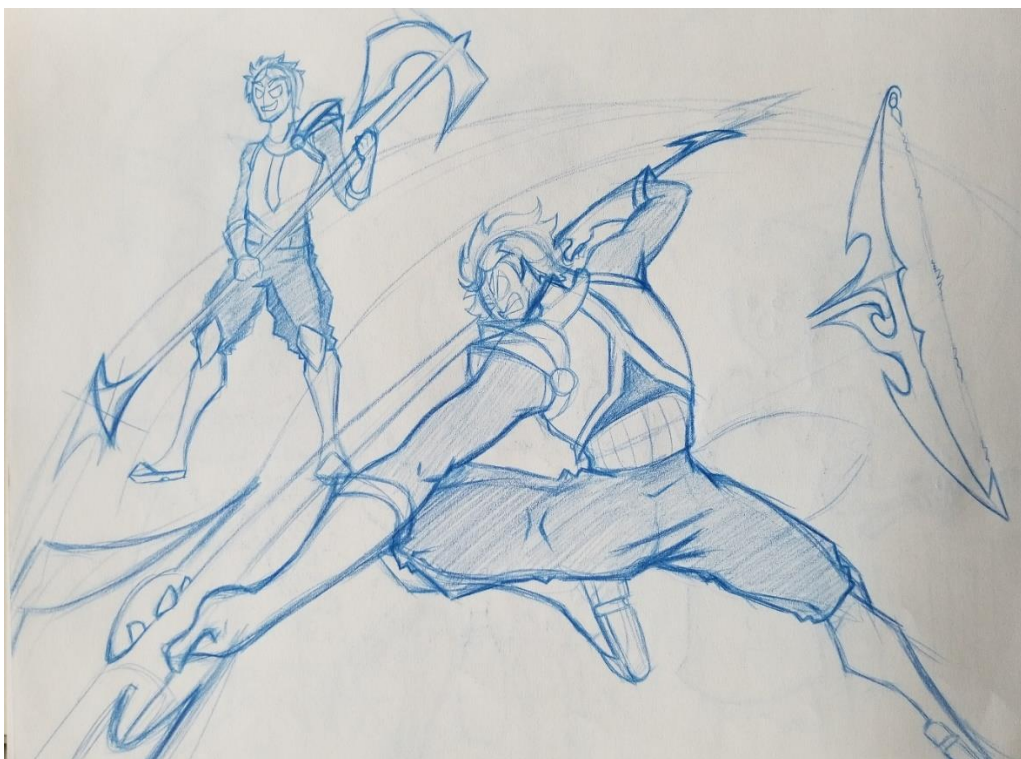
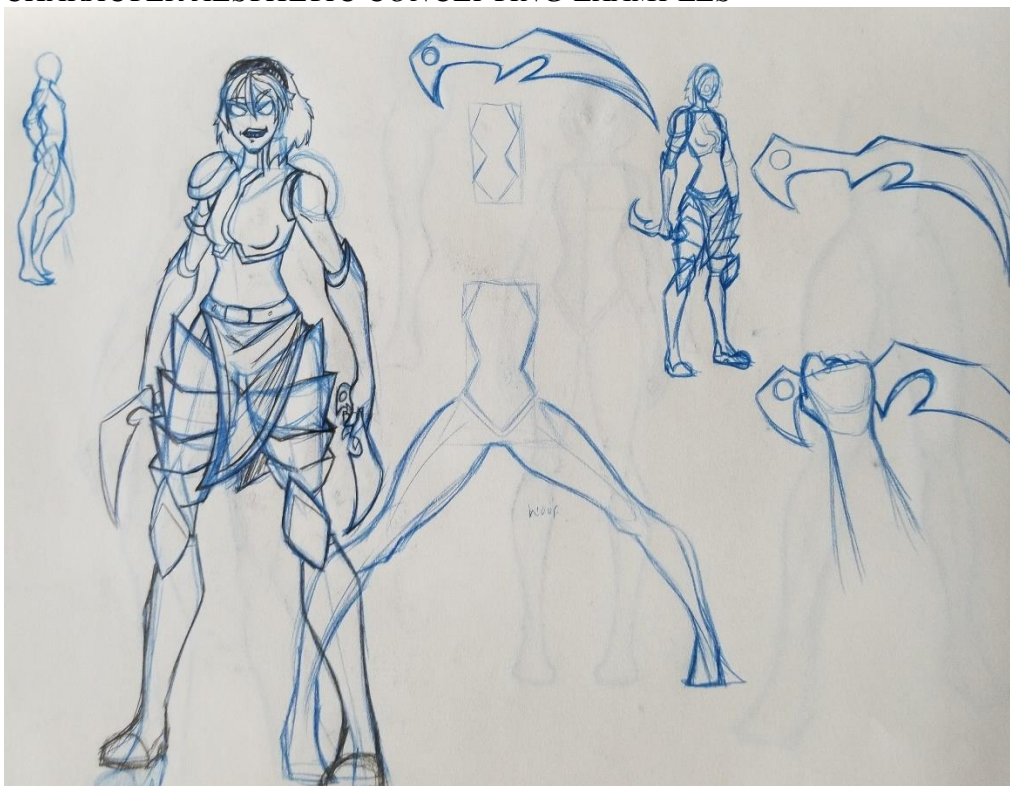
### UI AESTHETIC CONCEPTING EXAMPLES





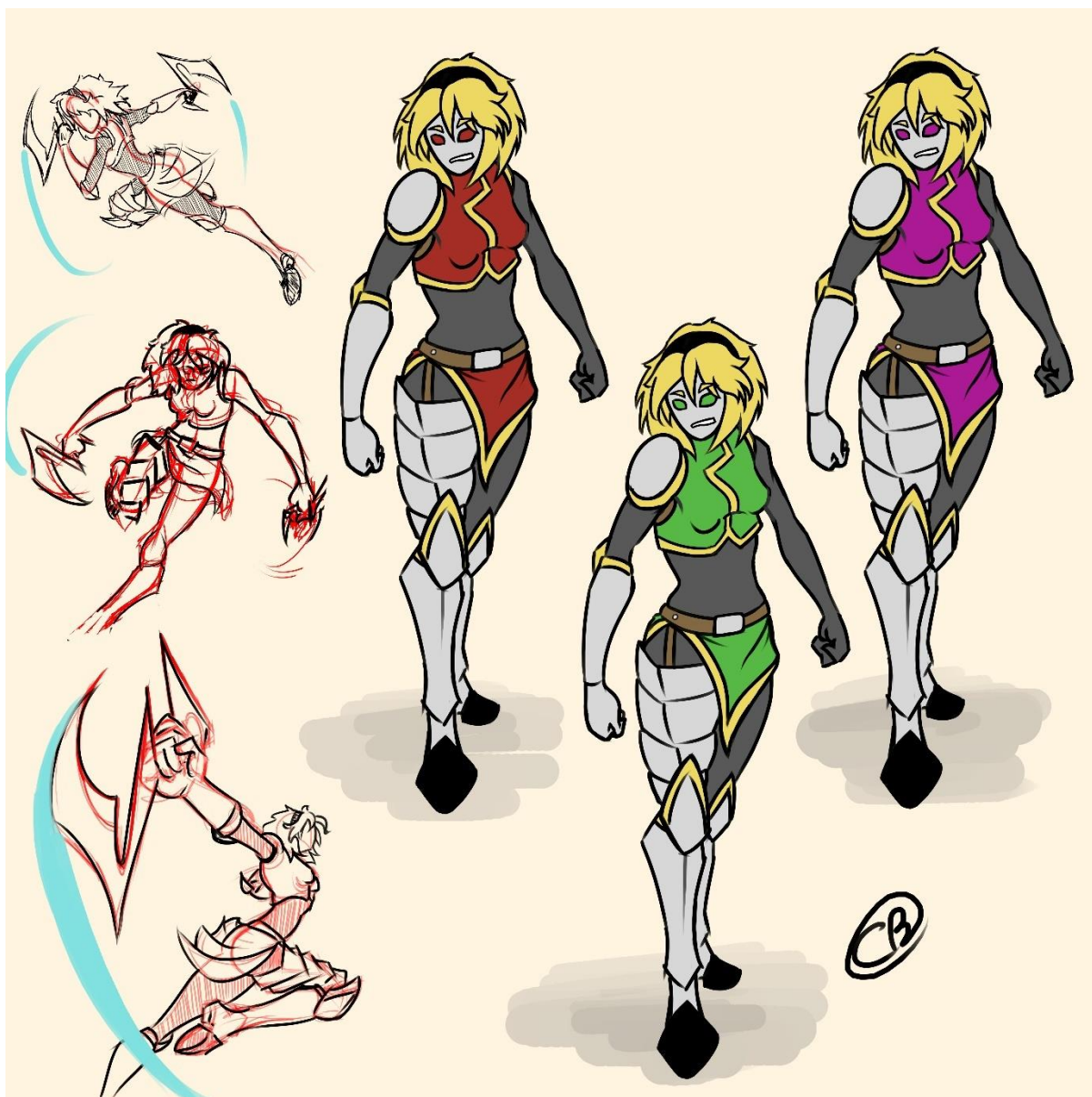




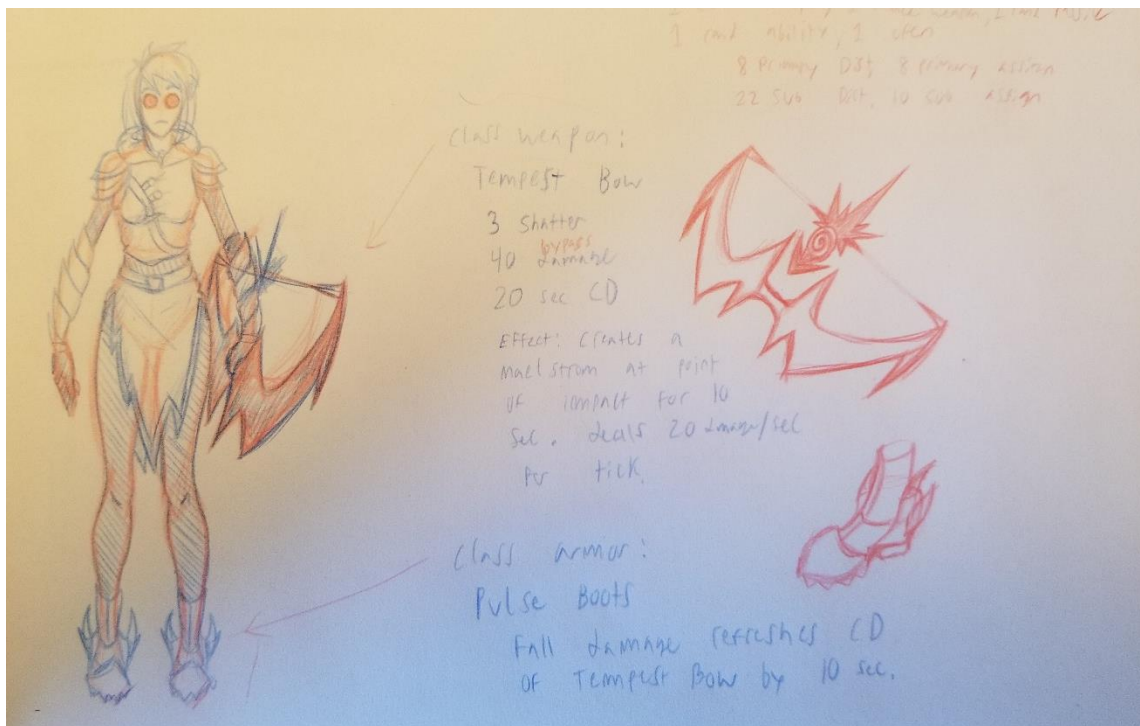
*CHARACTER AESTHETIC CONCEPTING EXAMPLES*

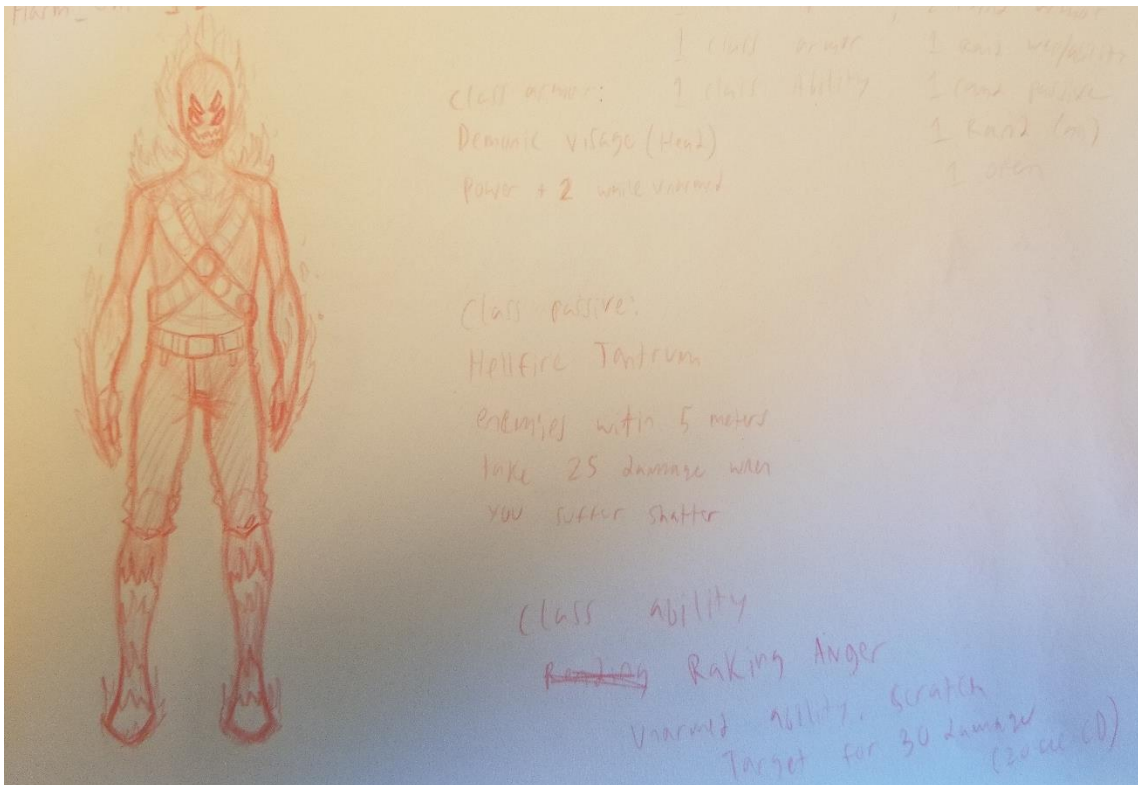
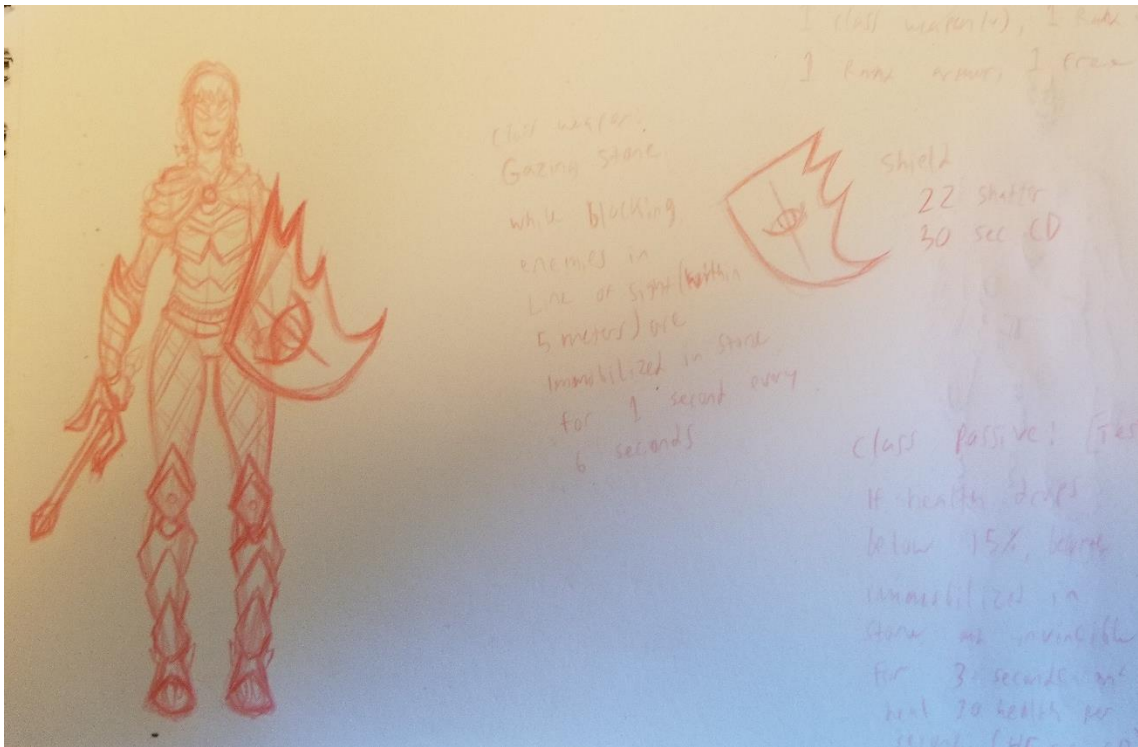






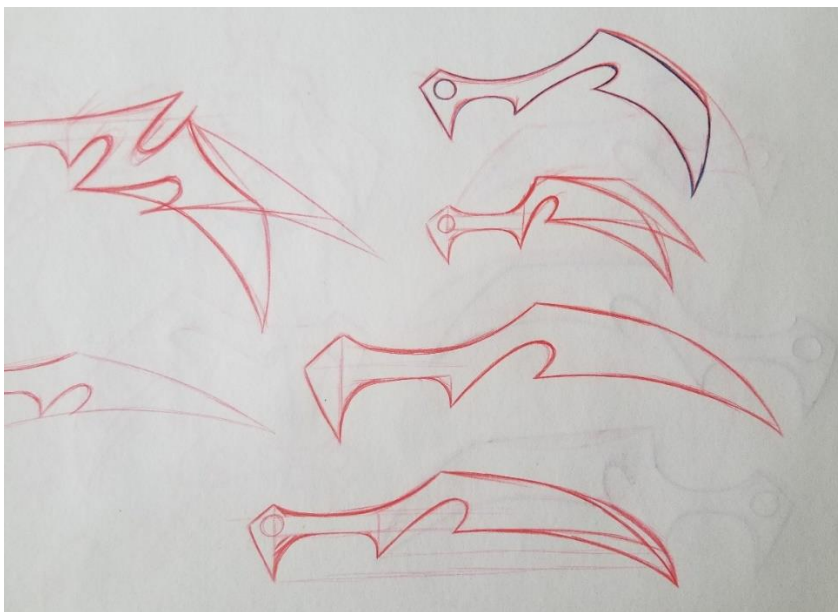
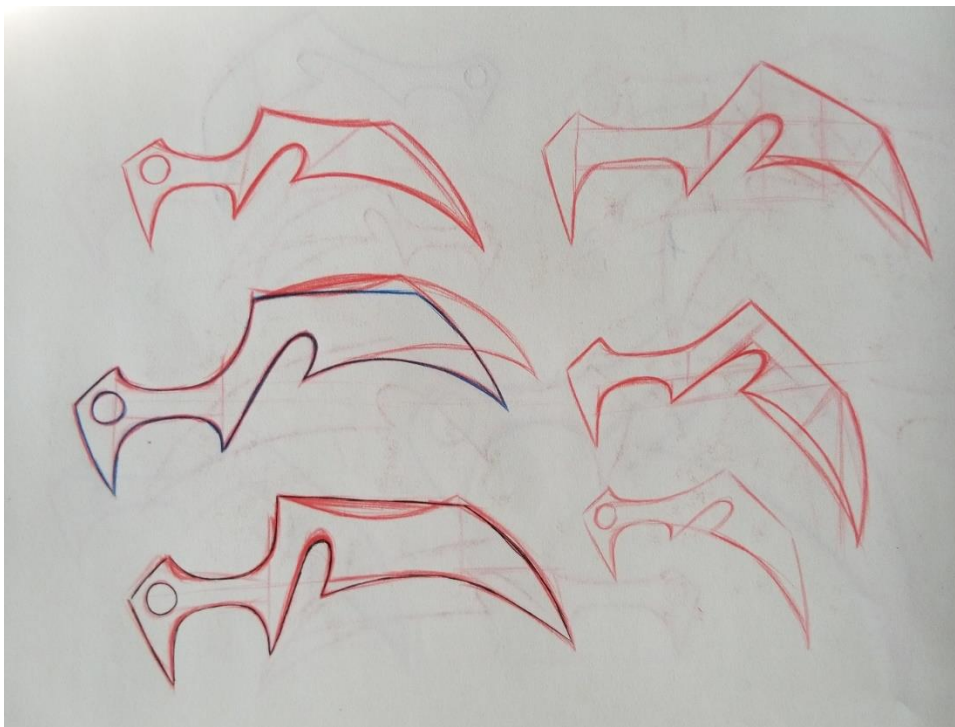


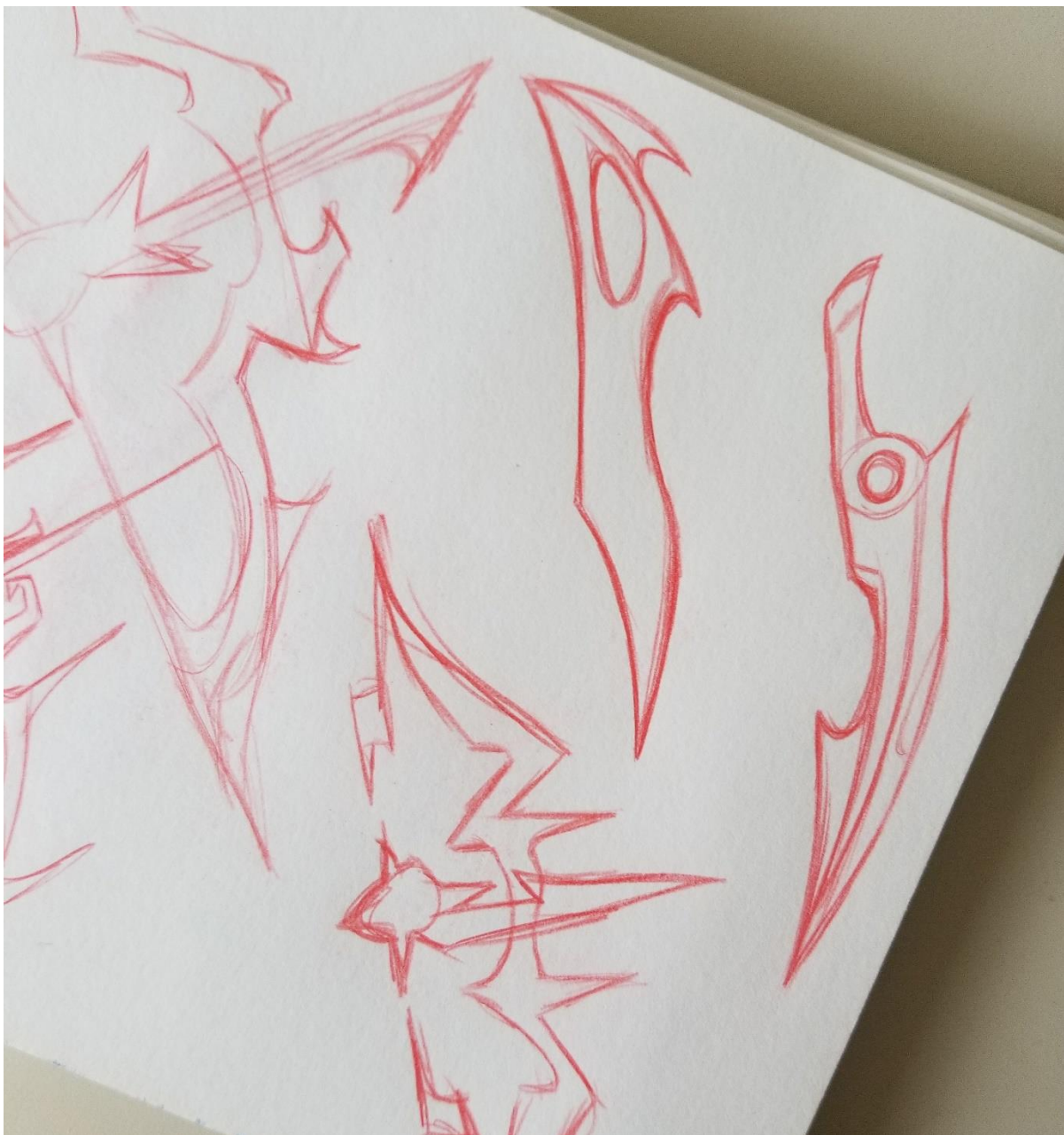


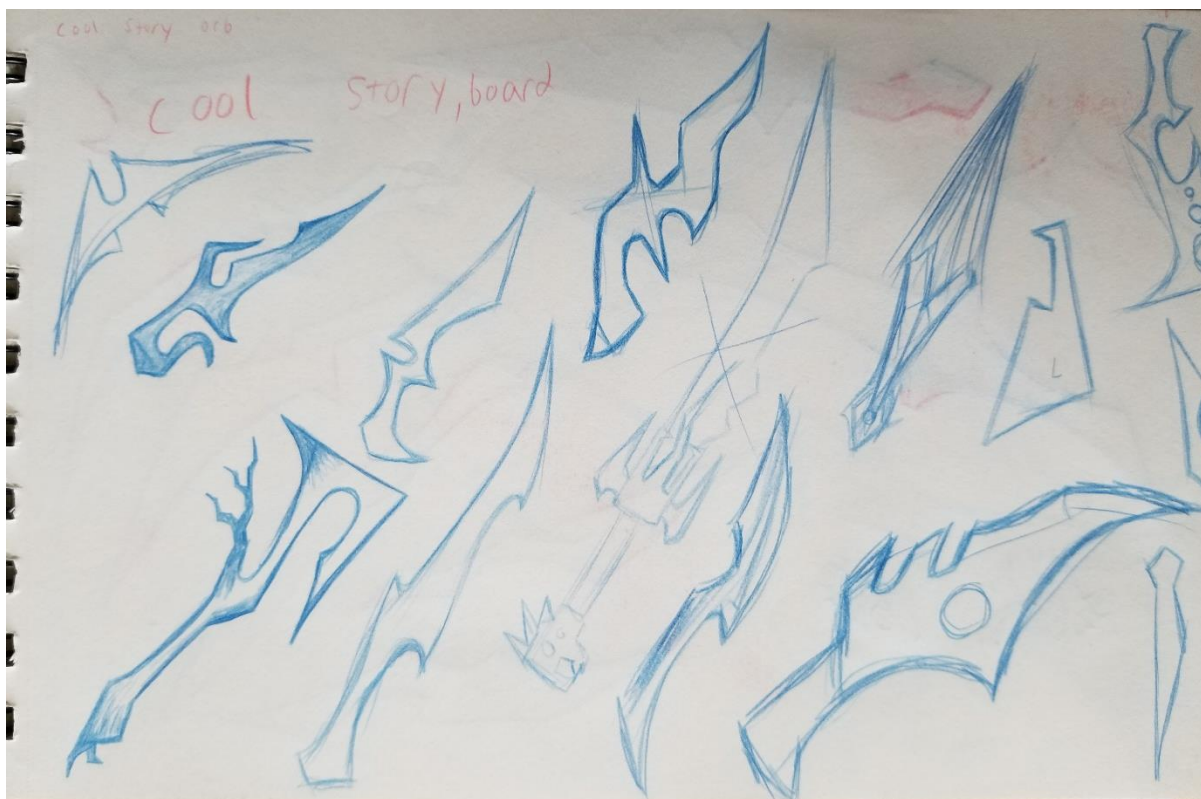












## WEAPON DESIGN SKETCH SHEET

(VIRTUE)

BASE  
COLOR 